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THEY WHO SPEAK IN MUSIC



The History of the Neighborhood Music School, New Haven, Conn.

BY CLARENCE A. GRIMES

FOREWORD BY MARSHALL BARTHOLOMEW

CLOSING CHAPTER BY ROBERT BAISLEY

Published by
The Neighborhood Music School, New Haven, Conn. (1957)

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ABOUT THE AUTHOR

Clarence A. Grimes, musician, author and teacher, was graduated from Harvard University in 1928, where he studied music under such eminent musicians as Walter Piston, W. R. Spalding and Edward Burlingame Hill. He went on to graduate work at Boston University and in 1931 was appointed music director in the High School at Groton, Connecticut. In 1932 he founded and conducted the Groton Symphony Orchestra, which is now known as the Eastern Connecticut Symphony Orchestra and has its home in New London. In 1935 he came to Hamden to organize a music department at the new Hamden High School and within a few years the orchestra at the Hamden High School was recognized as one of the outstanding youth orchestras in the United States. In 1939 the Hamden High School Band, directed by Mr. Grimes, was the first and remains the only high school band in New England ever to win First Rating at the National Contest. During this same period he was guest conductor of the Bridgeport Symphony Orchestra and from 1939 to 1941 was guest conductor of the New England Music Camp Orchestra in Oakland, Maine. Today Mr. Grimes is teacher of Modern Languages at Hamden High School.

Not only has Mr. Grimes devoted much of his time to making music; he has devoted considerable time to writing about it. His book "*The Significant in Music*" has been used as a text, and he has had many articles published in periodicals, such as the *Connecticut Teacher*, the *Music Educators' Journal*, *The School Musician* and the *New England Music Festival Association Bulletin*. Aside from all this activity, he has found time to raise a family of three daughters and has recently become a grandfather, thus adding another title to those of musician, author and teacher.

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“Listening in vain at Nature’s criptic lips
For word of the unknown from whence we came,
Only in music do we hear at last
The lost speech of the spirit’s motherland.
That dumb nostalgia of the infinite
Which haunts the inarticulate depths of us,
Finds its expression and its solace there,
And **THEY WHO SPEAK IN MUSIC**, speak in God.”

SUSAN HART DYER

Founder of The Neighborhood Music School

(Extract from an unfinished, unpublished poem)

CHRONOLOGY

- 1910 Gift of Armstrong House to St. Paul's Church, under Rev. James Perry.
- 1911 Settlement Work at St. Paul's Church transferred from Armstrong House to 221 Wooster Street under Rev. George Paine.
- 1913 Incorporation of St. Paul's Neighborhood House Settlement.
- 1915 Formation of Neighborhood House Music School at 213 Wooster Street Susan H. Dyer, Director.
- 1919 Jessie C. Beecher appointed Director of the Music School.
- 1920 Neighborhood House incorporated as an independent settlement, and the purchase of 221 and 213 Wooster Street from St. Paul's Church.
- 1920 Neighborhood House joins the Community Chest.
- 1922 First Annual Concert at the Greene Street (Columbus) School.
- 1924 First Concert at Sprague Memorial Hall, David Mannes, speaker.
- 1928 Music and Art Departments of Neighborhood House combined and moved to 221 Wooster Street.
- 1932 Music School moved to 612 Chapel Street.
- 1934 221 Wooster Street torn down.
- 1943 Merger of Farnam and Neighborhood House Settlements with the Neighborhood House Music School as branch.
- 1945 Neighborhood House Music School becomes an independent Community Chest agency: Neighborhood Music School.
- 1945 Adoption of By-laws of incorporation by the Neighborhood Music School.
- 1945 Purchase of 612 Chapel Street by Miss Beecher.
- 1947 Resignation of Miss Beecher. Mrs. Adler becomes director of Neighborhood Music School.
- 1947 Purchase of 612 Chapel Street by the School from Miss Beecher.
- 1953 Mr. Robert Baisley becomes Director of Neighborhood Music School.
- 1955 213 Wooster Street torn down.

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FOREWORD

Every good work is essentially the lengthened shadow of a devoted individual, but the life that has been recorded within these pages might better be described as a ray of light than as a lengthened shadow, for its warmth and brightness has illuminated the lives of a great number.

During the past century art in all its manifestations has played a secondary role to science in the everyday life of the great majority of Americans. The factory has largely usurped the shop, the craftsman who takes pride in the exercise of his skill is harder to find than he was a generation or two ago, and much of the world's work has lost touch with creative effort. We find ourselves in danger of being treated as statistics instead of as individuals, lost in a vast and complicated machine.

No neighborhood in New Haven could have provided a better example of the gradual metamorphosis of a community from wealth to poverty than Wooster Street. A hundred years ago the region south of Church Street and along the harbor had been a center of the town's most prosperous and respected families; by the turn of the century it had become the crowded refuge of a largely immigrant population, poorly paid and culturally underprivileged. With the spirit of a pioneer energized by the zeal of a missionary, a woman of unusual vision and great courage went downtown, made her home in Wooster Street, and began giving music lessons. Her name was Jessie Clarke Beecher. As the seeds of her planting began to sprout and grow, Miss Beecher moved her headquarters around the corner into lower Chapel Street, just under the protective shadow of St. Paul's Church, and as time went on there came other music-loving people to join her and to contribute their time and money toward the development of the project. The Neighborhood Music School is now widely known and enthusiastically supported, but before that came to pass there had been long years of patient struggle when more than once she stood practically alone and single-handed, as teacher, councilor and friend to her pupils and their families, fulfilling at the same time the duties of director, secretary and superintendent of the neglected old residence in which she dwelt and worked.

Miss Beecher was well prepared for this task. As a pupil of Samuel Sanford, himself a distinguished concert pianist and pedagogue, (also one of the founding fathers of the Yale School of Music), she had been well taught. Miss Beecher had also gained the enduring friendship and support of Horatio Parker, one of America's most gifted composers, who as Dean of the newly established Yale Music School must have occasionally felt that his own problems in trying to gain recognition for musical studies as legitimate subjects of curricular instruction on a university level, had something in common with the efforts of this woman who, with such unusual vision and great faith, proposed to venture forth into what must have seemed at the time a cultural wilderness.

The liaison between the Yale Music School and Miss Beecher's Neighborhood School, begun at that time, has fortunately continued over the years and the proof of that continued cooperation lies in the fact that a number of talented graduates of Yale University with degrees in music have come up from the Neighborhood Music School where they had previously been discovered and taught by Miss Beecher and her co-workers, many of whom were students or faculty members at Yale. Thus much native talent was given the opportunity to spread its wings and fly, under adequate instruction and friendly guidance.

Looking back over the twenty-eight years during which Miss Beecher gave everything she had to the Neighborhood Music School those of us who have been privileged to work with her have always realized that the source of her strength and the underlying reason why she could never accept defeat, lay in the fact that she worked with heart as well as with head and hand. It has been well said that in the end one tires of everything that is without love and if ever a teacher put heart as well as skill into her daily task it was Miss Beecher.

Clarence Grimes, who labored long and successfully as director of music at the Hamden High School from 1935 to 1946 and who has remained a longtime friend of the Neighborhood Music School and an ardent supporter of everything it stands for, has undertaken a great labor of love in writing this biography. A year ago, as he was nearing the completion of the first part of this undertaking, Mr. Grimes invited me to visit Miss Beecher. In a small apartment on Chapel Street, completely blind and living alone, she groped her way to the door to let us in, and greeted us with a cheerfulness that belied her eighty-seven years and her feeble con-

dition. Now she has left us, but her spirit will live on in the memory of everyone who knew her.

The fundamental human need of self expression through music may not be as poignantly felt today as it has been at various times in our past. During the war years the need of musical expression was more evident when pent up feelings, tense nerves and anxious hearts demanded release and every kind of music, concerts, community singing, increased participation in the music of the church service, testified to the urge which came from within. Today, dwelling in an uneasy peace and saturated under the Niagara of music poured forth day and night from phonograph, radio, television and juke box, we like to tell ourselves that all is well and that we no longer need to study or practice or make any organized effort in music. We even read of recently invented IBM machines which will turn out sonatas and symphonies without any creative human effort whatever. Nevertheless, a still small voice sometimes speaks within us—whenever we stay quiet long enough to listen—reminding us that civilization is not yet in perfect balance; while to those who are responsive to music must come the occasional warning that even this most human of all the arts might be overwhelmed by the very machines which we ourselves have invented. That seems a gloomy possibility but no one who ever knew Miss Beecher need be faint-hearted in facing the future. There have always been, both in good times and bad, artists and teachers who command the secret of how to lift life above humdrum and vanquish sorrow by setting it to music.

Marshall Bartholomew

New Haven, October 15, 1956



JESSIE CLARKE BEECHER (1868-1956), taken in 1938
*Teacher at Neighborhood Music School from 1912 to 1947 and
Director from 1919 to 1947.*

CHAPTER ONE

IN GRATITUDE

THIS is intended to be a narrative written in homage to the many unselfish men and women who gave so much to keep alive in fact and in spirit the institution known today as the Neighborhood Music School of New Haven, Connecticut. It is essentially the story of newly-arrived immigrants and especially their children, of the underprivileged, and of others who have circumvented the handicaps of poverty and overcrowding, fear and suspicion. Their integration in a free world should become a vindication of the faith and confidence and perseverance of those generous people who gave, over the years, so freely of their time, money and sympathetic understanding. Too often the tribute to "the aristocracy of those who cared" is neither paid nor acknowledged, and the demands upon them are endless; their response unhesitatingly presumed.

Foremost among those who have made this narrative tribute possible was Miss Jessie Clarke Beecher who, although suffering from the infirmities of her eighty-eight years, gave repeated audience to my endless interviewings, right up to the time of her death on February 7, 1956. Also of great help were Mrs. Louis Hemingway whose many letters to me in New Hampshire and whose unique diary have been of immeasurable value; and Mrs. Philip English, herself the author of a briefer history of the Music School, and a key figure in the years directly following Miss Beecher's retirement. Deep gratitude should be extended to Miss Marion Rous of New York City, closest friend of Susan Dyer, who furnished me not only with definitive autobiographical data of the School's founder, but also supplied photographs and letters as well.

Following in close succession are Mrs. Leonard Horner, who facilitated many entrances for the search of records, and Mrs. Arthur Dayton, who furnished extensive information about her father, Mr. Charles Bliss. Others included Mildred Rowe, secretary of St. Paul's Church House, Miss Constance Guptil, registrar of The Yale School of Music, Miss Ruth Hill, of the Yale Memorabilia Room, Miss Eva O'Meara, librarian-emeritus of the Yale School

of Music, Mrs. Osborn Day, who knew Susan Dyer, and Mr. Marshall Bartholomew, author of the forthcoming *Music at Yale*, whose advice and recommendations were of great value.

Further away from New Haven were several who generously gave information, particularly concerning Susan Dyer and Miss Beecher: Mrs. Dorothy B. Dyer, of Berkeley, California; Mr. George B. Dyer, of New Hope, Pennsylvania; Mrs. Eva Plummer and Mr. Clarence Avery Grimes¹ of Orlando, Florida, and Miss Cynthia W. Eastwood, Secretary to the Administration of Rollins College at Winter Park, Florida; also, Mrs. Dorothy Hedges Jones, of Birmingham, England; Mrs. John T. Wriggins, of Bremen, Ohio, Miss Mary E. Nicoll, of Pasadena, California, and Mrs. Joel Sperry of Essex, Connecticut.

Of particular help were the long conversations I had with Michael DeRosa, Frank D'Amato, Louis Midolo, Rose Lucibelli, Mary Christina, William Acquarulo, Belle Loper Slater and Gertrude Lanz Lindsay. Unique also was the service of Mrs. Leona Schoenrock, former secretary of the School, who not only obtained many valuable pieces of information, but who worked ceaselessly at the typing of the manuscript. Most indispensable were the efforts of Robert W. Baisley, present Director of The Neighborhood Music School, who searched the files, compiled lists and gave invaluable advice.

The names of many others, both teachers and pupils, whom I have interviewed, and who have contributed invaluable recollections, are acknowledged in both text and bibliographical notes.

For reading of parts or all of the manuscript and for their invaluable corrections and suggestions, I am greatly indebted to Mrs. Louis L. Hemingway, Mrs. Philip H. English, Mrs. David Bacon, Mrs. George Hamilton, Mrs. Theodore Evans, Mr. Michael DeRosa, Mr. Marshall Bartholomew, Miss Rose Lucibelli, Mrs. Emerson Stone and Mr. Robert Baisley. Inevitably in a work extending over a period of more than two years in accomplishment and with several thousand names, mistakes and omissions will occur; for all of these I assume full responsibility and beg forgiveness.

C. A. G.

Stinson Lake, N. H.

October 12, 1956

CHAPTER TWO

THE GREAT GIFT

BACK of it all there was a vision.

Instead of the stories of the lives of great men, ours will be, for the most part, the stories of great women, women who had a vision and the belief that music was the great gift from childhood to the end of the journey.

Believing that music was a gift given by God, they felt it must be given to others. Such visions as these do not come to many of us; neither do many of us find the means to bring them to realization. It is inescapable, therefore, that the few possessors of these visions should lead lives that are extraordinarily interesting and revealing. Out of a shadowy beginning one woman sent a shaft of revealing light; this was Susan Hart Dyer, the virtual founder of the School. Long years afterwards, the apotheosis came when Jessie Clarke Beecher became its director for nearly thirty years.

But long before the legend took root, there existed many beginnings, some fitful, others more permanent, and there were, likewise, other visions, smaller perhaps, but no less essential to the picture as it grew to mature development. These were held by people who were essential to the lengthening shadow which was to evolve later. The preservation of such a legend, grown to substance, still requires a vision and a purpose today. Neighborhood Music School flourishes; the purpose has not changed, and the general aspect of the Open Door, where comfort and love and hope for all humanity is the fundamental precept, is essentially unchangeable. The Advisory Board and the Faculty today cannot believe differently from the Faculty of 1916. Perhaps there is a feeling of greater security now—at least insofar as aims and convictions are concerned. The struggles and hard-fought battles narrated in the following chapters have taught a lesson. If we tend to view these deeds of forty years ago or less, and the doers of them, with awe and veneration, it is TIME which has made them different.

Then let TIME be turned back to the year 1910.¹

CHAPTER THREE

ST. PAUL'S AND THE VISION OF RECTOR PERRY

IN JANUARY of 1910 the shadow began to take on a good deal of substance when St. Paul's Church "accepted with utmost gratitude the gift by Mr. George Leslie Armstrong of the house and grounds at 56 Olive Street directly opposite the entrance to the Parish House. By this generous act of Mr. Armstrong, the parish acquired possession of the property as a trust in memory of the late Sarah Thorpe Armstrong, the building to be used for the purpose of missionary work in this part of the city. . . . There is no house more opportunely adapted to the purpose described than is this which for a generation has been known as Armstrong House. By its location it is fitted to serve the purpose of an annex to the present parish building. Directly between the main thoroughfare of the city on the one side, and the most densely populated neighborhood in this part of New Haven on the other, it occupies good vantage ground for the accomplishment of important missionary work".¹

As we view the grounds at 56 Olive Street today, they seem as small as the house itself, and we realize that "densely populated" was no misnomer for the area surrounding St. Paul's Church. "In one respect which must ever honorably distinguish it, St. Paul's Church stands alone. Three Protestant Churches twenty-five years ago stood in its part of the city as the Roman Catholic population poured in. As early as 1865 there was a Baptist Church on Chapel Street below State of which the Rev. Dryden Phelps was pastor. Later it was occupied by a Universalist congregation. At the corner of Union and Chapel Streets (a non-existent corner today) there was in 1870 a church belonging to the Chapel Street Ecclesiastical Society [Third Congregational Church] which later became the Church of the Redeemer. On Wooster Square were both the First Baptist Church which moved to Livingston Street, and the Davenport Congregational Church which merged with Center Church. The First Baptist Church was taken over by the Italian Roman Catholic Church and is now the large and prosperous St. Michael's Church, while the French Catholics still worship in St. Louis' Church on Chapel Street below the Square".² [written in 1930]

The people of St. Paul's did not remain unaware of their geographical ambiguity nor were their perennial fears lessened whenever a new rector had to be called. This would be the time, they thought, to make the big change. And when, in December of 1910, The Rev. James DeWolf Perry was called to be Bishop of Rhode Island, some of the most loyal members of the parish became depressed, feeling that because the neighborhood was alien, and the membership so scattered, St. Paul's was doomed in the near future. The sincere though portentous words of the History³ sound faintly humorous today. "The Italian immigrants seemed to take a fancy to Wooster Square and decided to make it their own. They lived in hundreds all about lower Chapel and Wooster Streets and threatened to creep around the Church itself, as very soon they did. Many of our people were dismayed and began to talk of moving to another section of the city, but when they looked up at the great towering stone structure standing like a rock, with all these varied streams of humanity surging about its base, and when they thought of the hallowed beauty within, fragrant with dear memories, even they decided it was unthinkable to move that massive shrine. So they prayed the Lord to protect and bless them, and like the Children of Israel, they went forward."

It was when Mr. Perry was Rector of St. Paul's (1904-1910) that an attempt was made to reach the Italian population through classes and social meetings.

Most of the work was done amongst the Italian children, but there were classes in English for Italian men, and even a class for Chinese men, as well as a savings bank and a circulating library.⁴

It seems altogether fitting, therefore, that the first Neighborhood Music School should have been started in the so-called Bishop Perry House at 213 Wooster Street. This house, which was purchased by St. Paul's from its owner, Mrs. William Low⁵ in 1903, was demolished in 1955. The first rectory, the so-called Bishop Lines House, (named after the rector of St. Paul's who later became Episcopal Bishop of New Jersey) was located at 221 Wooster Street and was purchased some twenty years earlier when it was known as the Mitchell House. It was torn down in 1934.

There remains no Neighborhood House on Wooster Street today. In 1943, by act of The State Legislature, the settlement programs of Neighborhood House and Farnam Community House were

combined under one roof, to be known as Farnam-Neighborhood House and located at 60 Beech Street. The former properties at 221 and 213 Wooster Street are today a municipal playground, but Neighborhood Music School still remains on Chapel Street at Number 612, hardly one hundred feet from its original home, the sole monument in this area to the original vision that was Rector Perry's.

CHAPTER FOUR

WOOSTER STREET, NEW HAVEN'S LOUISBURG SQUARE

AN INSTITUTION often becomes, as Emerson said, the lengthened shadow of one man. The new rector of St. Paul's, who arrived from Dorchester, Massachusetts in February of 1911, became the virtual leader of the entire settlement work on the south-east side of New Haven. The Rev. George L. Paine moved into 213 Wooster Street at once, and by October of that same year there were "changes in the use of the houses". Deaconess Mary Barlow, who came from Dorchester with Mr. Paine, took possession of the top floor of 221 Wooster Street, originally the rectory, with Elizabeth Smith as headworker. "The rest of the house, save two bedrooms for maid and guests, will be devoted to the use of the surrounding population for clubs and classes, which would have soon overflowed the Armstrong House at 56 Olive Street, finding ampler and more suitable accommodations here. The Parish indeed is fortunate in having such a house ready at hand, although, of course, it is not exactly the house which would have been built to order, as for example that which Mr. Farnam presented to Lowell House Association."¹

In many of the quotations from the St. Paul's RECORD, it is quite possible to sense the lengthening shadow of Mr. Paine, for it was just at this time that the name, St. Paul's Neighborhood House, was given to the institution and that direct religious work was tried out. The HISTORY OF ST. PAUL'S² tells us that "a converted Italian Catholic Priest (The Rev. Pier F. Vodola) was sent from Hartford by Bishop Brewster to conduct services for these people in their native tongue. This effort was distinctly unsuccessful for two reasons: first, the Italian people of that section seemed to be, on the whole, loyal Catholics at heart, and conversion to the Protestant attitude seemed an undesirable thing. Secondly, wherever the Protestant Italian work has been a success, it has been conducted as a separate enterprise, by desire of both races [creeds]. For these reasons, St. Paul's discontinued the attempt, and left the shepherding of the Italians to their own great church."

The name, *St. Paul's Neighborhood School*, became in a sense, a misnomer, and a veritable handicap in the years which followed. Even after becoming independent, it was not an infrequent experience to find, after two or three weeks, that classes would suddenly vanish. It became necessary to convince the Catholics all over again that Neighborhood House was NOT a religious school.* Mr. Paine had, however, sincerely sent out the call, and all went out to shepherd the flocks. It is most interesting to read in Miss Beecher's Report for June 4, 1945, nearly thirty-five years later, these words: "Rev. George Paine attended the Anniversary Celebration of St. Paul's Church. It was through his efforts that this school was started, and he was not only interested but surprised to find that the music for the occasion was rendered by the pupils of the Neighborhood Music School." Mr. Paine's interest continues to this day in the form of an annual contribution during the membership drive.

* See Chap. 17 for similar experiences during the early days of Lowell House.

CHAPTER FIVE

THE REVEREND GEORGE L. PAINE

THERE are many people still living today who knew intimately the life in the St. Paul neighborhood. Although most of these people were students at the Neighborhood House Music School or Settlement, there are others who were teachers or even members of the Advisory Council. Undoubtedly the recollections which go back farthest are those of Mrs. Louis Hemingway,¹ a former secretary of the Advisory Board and present member of the Council of Neighborhood Music School.

Before moving to New Haven in 1908, Mrs. Hemingway (then Ruth Porter) frequently visited her uncle, Joseph Porter, who resided at the corner of Wooster and Warren Streets. On one of her earliest visits as a small girl in the 1880's, she attended the birthday party of Edwin Lines, son of the Rector, in the house at 221 Wooster Street. Her later visits were to the new house which her uncle had built at 205 Whitney Avenue next to the site of the present Whitney Medical Center.

Rivaling those of Mrs. Hemingway in point of time are the recollections of Mrs. Leonard Horner² who recalls very distinctly that in the year 1910, soon after the gift of Armstrong House, she was one of a group of members of the Embroidery Club (organized by the very active wife of the Rector, Mrs. James Perry) who was invited to inspect the newly acquired property. Mr. Perry asked the whole club to accompany him across the street to the brick house on the west side of Olive Street. He was very enthusiastic about the new acquisition which was opened on March 9, 1910.³ "This was the first I remember of the starting of Neighborhood House."

Mrs. Horner's interest must have been aroused by Mr. Perry's enthusiasm because three years later we find her name listed on the first council that available records have revealed. The entire account which is taken from St. Paul's Parish Record, sounds unquestionably in the style of The Rev. Mr. Paine:

"Last month a whole page of our RECORD⁴ was given up to a synopsis of the work done at this house. It is still growing and is

now a veritable bee-hive every day in the week for a happy lot of Italian boys and girls with a fair sprinkling of adults also. Our parish offers the use of the House gratuitously and contributes generously toward its maintenance, but the management of the work is in the hands of a Council composed of persons of various church affiliations, representing different interests in the city. The officers and members of the Council are as follows:

President, Rev. George L. Paine; Vice-president, Rev. Oliver Bronson; Secretary, Mr. Victor Tyler; Treasurer, Mr. F. Stanley Bradley; Rev. Robert Bell, Rev. Charles R. Brown, Mrs. Winthrop Bushnell, Mrs. Leonard S. Horner, Dr. Nicola Mariani, Mr. Charles T. Porter, Miss Mary Smith, Dr. Julia Teele, Mr. Charles F. Treadway, Mrs. James E. Wheeler, Mrs. Wiggin, Mrs. Frederick H. Wiggin, Jr., and Mrs. Samuel A. York."

The above names constitute without doubt the First Council of Neighborhood House and consequently of its only surviving scion in the Wooster Street area, Neighborhood Music School at 612 Chapel Street. Mrs. Wheeler, Mrs. Horner, and Mrs. Bushnell continued their interest in the Music School for many years.

We find that the three closing months of the year 1913 represented a significant milestone in the history of New Haven's east-side settlement. In October of that year St. Paul's hired their second new worker who was to be the resident head of the Neighborhood House at 221 Wooster Street, Mrs. J. Lewis Parks. The widow of the late (1911) Rector of Calvary Church in New York City, she had been in charge of a large college settlement in Philadelphia. During the following years the reports are signed, "Julia Parks," and it might well be recorded at this time that Mrs. Parks gained the highest respect and admiration of all those who worked with her. "In October, 1913, seven members interested in the conduct of Neighborhood House met and invited eleven others to consider the incorporation of the Settlement. Mrs. Parks, with Miss E. P. Moore and Miss Florence Kennedy as assistants all lived at 221 Wooster Street. Work was undertaken, laying emphasis on the mentally deficient. Miss Moore, a technical expert in abnormal psychology worked in cooperation with the University authorities. At this time a corps of forty volunteers aided and abetted the work. Mayhap this was the nucleus upon which was founded the Branch of Human Relations now in the University Department of Medical Research."⁵

In November of 1913 Mrs. Parks' report showed that she had to make her first attempt at combating the religious prejudices already existent concerning the Settlement. She wrote: "I should like to commend to the citizens of New Haven at large the Neighborhood House, situated at 221 Wooster Street, for though the House itself is the property of St. Paul's Parish, and the management of the work largely but by no means entirely in the hands of St. Paul's people, the work itself is strictly community or civic, quite regardless of its proximity to our particular church. It is simply another Lowell House on a smaller scale and has, I feel, equally valid claim on the generosity of the people of New Haven of whatever church affiliation; for denominationalism does not enter into this matter at all."⁶

Perhaps of equal significance in the history of Neighborhood House Music School, is the appearance for the first time, in the November, 1913 issue of the RECORD, of the name of Susan Dyer, Founder of the Music School. Oddly enough she is listed as co-teacher of the Senior Girls' Dramatic Club along with Gertrude Kearny, now Mrs. Osborn Day, her close friend with whom she once lived at 406 Humphrey Street. According to this issue of the RECORD, piano lessons were given at the School by Mrs. F. R. Evans, and "Music Lessons" by Miss Mabel [Mary] Deming. Up to this time as we find in the RECORD of December, 1912, for example, the announcement simply read: "Music taught at the home of the teachers, Miss Lewis and Miss Jessie C. Beecher."⁶

There is no doubt that the deep understanding of the needs of the Italian population and the broadmindedness of Julia Parks were great factors in the growth of the music program among the music-loving Italians who made up the largest part of the "students" of Neighborhood House. Her vitality and cooperative spirit may well have been the spark which resulted in the establishment of the Music School only eighteen months later. In the RECORD for January, 1914 Mrs. Parks wrote, "The demand for music lessons at Neighborhood House is very great and we are hoping that there are those who will be glad to give to those who are so anxious to receive. We also need very much a third piano. The practice hours are necessarily after school and must be gotten in before the evening clubs begin, when all the rooms are in use. This is congested work. Violins, discarded bows and other usable musical instruments will be greatly appreciated. There are still innumerable children begging

to be admitted to clubs. This request can only be granted as voluntary leaders offer their services.”⁷ Let one sentence be repeated: “This is congested work!” Even in its very first years before its official independence and even before its very existence, the Music School was cramped for quarters. In this same month (1914) there were nine teachers of music listed, with the schedule as follows:⁸

Mon. 4-5 music lessons, Mrs. F. A. Evans

Wed. 7:45-8:45 violin lessons, Miss Susan Dyer

7:45-9:00 music lessons, Mr. Walter Ruel Cowles, Yale

Thurs. 5-6 music lessons, Miss F. Kennedy, Resident Worker

Sat. 11-6:30 piano lessons, Miss Eleanor DeForest, Mabel Deming (Mary Deming), Miss Lewis, Miss Jennie Madeleina, Mrs. Hemingway⁸

The salary for Mrs. Parks as headworker was \$554.81 and the budget at this time was \$1868.95.⁸

It is again apparent that Mrs. Parks’ call for volunteers did not go unheeded because by June of 1914 a “music school” faculty of eighteen, (mostly volunteers) names not listed, was reported. “The first full year of Neighborhood House is drawing to a close,” the Report⁹ reads, “surely never before was a headworker blessed with such a rare and devoted group of volunteer workers as mine. . . . Eighty-five volunteer workers have been on the weekly working staff of the House.” Statistics and annual reports were far less interesting to Mrs. Parks (as they were to Miss Beecher) than the valuable and interesting things planned for the future. “In closing these short statistics let me ask you all who are interested in the city life and progress in New Haven to help the social settlement wherever it be found. It stands first for friendships, the gift we all need. We are dedicated to the spirit of Democracy. We do not wish to uplift. True Democracy will lift itself up if given the chance. The settlements’ job is so to interpret American life and opportunity to the foreigner who has sought us that he may learn how to obtain for himself and his children the best and the highest this democratic land can give.”¹⁰

The growth of Neighborhood House in the ensuing twelve months was so rapid that it soon became obvious to all concerned that the work was a significant civic enterprise demanding the aid and support of people of all denominations. At the March meeting of 1914 Mrs. Parks reported that there were sixteen teachers of music

and fifty-one scholars with a waiting list of twenty-two. "After some discussion as to whether it would be well to have Miss Dyer as Music Director, a motion was made that Mr. Paine engage a worker who would be an assistant to Mrs. Parks and have particular charge of the Music School."¹¹ On April 6 it was reported that Miss Dyer had been engaged as an assistant to Mrs. Parks at a salary of \$50 per month. Mrs. Parks spoke also of the desirability of securing a resident for the house and it is probable that Miss Dyer took up residence at 213 Wooster Street in the spring of 1914 on a month to month basis, for in May "it was voted that Miss Dyer be engaged for the two summer months at \$75 per month. . . . It was voted that the engagement of an assistant and director of the Music School for the coming year be left to the discretion of the President."

In the interim, in spite of the most precarious financial predicaments, the idea of the Music School continued to grow. To replace Miss Dyer who returned to Winter Park, Florida at the end of August 1914 due to the ill-health of her father, Miss Norma Lewis was "hired to look after the violin and mandolin classes, giving one-half day a week and looking also after the interests of the Orchestra for the sum of \$5 per week."¹⁴ During the year 1914-1915 Miss Alice F. Moulthrop, in a sense, perhaps, Neighborhood House Music School's first director, was in charge of the music, and at a meeting in November of 1914 she reported that there were eleven violin pupils and that the orchestra numbered thirteen. During these years the Greene Street (now Columbus) School offered its auditorium for the Music School's concerts. Finally on March 10, 1915 Mr. Paine reported that Miss Susan Dyer had been engaged as assistant to Mrs. Parks at a salary of \$800 (for the year 1915-1916).

The complexion of Wooster Street was now changing—both within and without. The east side of New Haven was going the way of Boston's Louisburg Square. While St. Paul's Church might gradually relinquish its control over a much-needed civic enterprise, it never gave up its moral support. As late as the early 1950's, The Rev. Warren Traub, Rector of St. Paul's was a very active member of the Board of Neighborhood Music School. Year after year, the Music School reciprocated by furnishing players and singers for St. Paul's, whether it was at church services, meetings, suppers, or a Centenary Celebration. And St. Paul's never forgot its original role of making possible BOTH Neighborhood House

and Neighborhood Music School. Just as St. Paul's Church House for the aged was the scene of many musical performances which were an inspiration for its inmates, so was St. Paul's Parish House always the scene of the dress rehearsals for the annual concerts given at Sprague Hall by the Music School.

CHAPTER SIX

SUSAN DYER — A VISIONARY

IT is unfortunate that so little is known in New Haven about the founder of Neighborhood House Music School, and it is still more unfortunate that her early death in 1922, at the age of 42, deprived the settlement music school movement in America of one of its greatest supporters. Miss Beecher had always described Susan Hart Dyer as "an idealist with a great love for the School and great faith in its future. She believed that music was an influence in life that should reach out from the school to the home and the community".¹ Records about the founder of the School in the files of the Neighborhood House, at the Yale School of Music, and at St. Paul's are virtually non-existent, and there were none at all at Neighborhood Music School. The people of New Haven who knew Susan Dyer cannot recall much about her. However, we know that she had a keen sense of humor which made working with her so zestful and, though quiet and undemonstrative, her alert mind made her a good companion.

In the early Yale School of Music catalogs we find her name listed only once, in 1913-14, as follows: Susan Hart Dyer, Winter Park, Florida. But in the records at the Office of the Yale School of Music the listings are as follows:

1911-12	Susan H. Dyer	719 Orange Street	Music Theory
1912-13	Susan H. Dyer	719 Orange Street	Music Theory
1913-14	Susan H. Dyer	406 Humphrey Street	Mus. B. 1914

From the files of the old music programs and concerts available in the Library of the Yale School of Music, we find that on May 21, 1914, for the annual commencement concert, the opening number was:

CONCERT OVERTURE IN A MINOR by Susan Hart Dyer
and the Yale School of Music Card Catalog lists:

Pieces for Violin

Susan Hart Dyer

The fact that she completed her Degree work at Yale School of Music in three years, instead of the customary four or five, is significant.

It was through the generosity of Miss Marion Rous, Chairman of Adult Music Clubs and lecture-recitalist for PHILHARMONIC FORECASTS, that a complete biographical account of Susan Dyer was assembled. Miss Rous, who was Miss Dyer's assistant at both Rollins College Conservatory and Greenwich House Music School Settlement, was Miss Dyer's closest friend. She supplied not only a detailed account of her life but a photograph, specimen of her hand-writing and unpublished information concerning Miss Dyer's musical compositions. The following account of her life is taken from "MUSICAL AMERICA" of October 28, 1922:

Susan Dyer, directress of the Greenwich House Music School Settlement, and for a number of years "MUSICAL AMERICA'S" correspondent at Winter Park, Florida, died on October 21, at the Presbyterian Hospital, New York, after a short illness. Miss Dyer, the daughter of Commodore George L. Dyer, U.S.N., and Susan Hart Palmer Dyer, was born at Annapolis, Maryland, December 20, 1880. She received her primary musical education at Annapolis and in Washington, but owing to the exigencies of her father's profession, her studies were constantly interrupted. For some years her father was governor of the island of Guam, and later held an important government position in the Philippines.

Miss Dyer entered the Peabody Conservatory, Baltimore, in 1897 and studied violin with J. C. Van Hulsteyn and harmony with Otis B. Boise. She received her teacher's certificate in 1902 and later studied for three years at Yale under Horatio Parker and David Stanley Smith. She was awarded the degree of Mus. Bac. in 1914, and won the Steinert prize for orchestral composition the same year with an overture. For two years she did active work at the Neighborhood House Settlement Music School in New Haven, the second year as directress. Following this she was for several years instructor in violin and harmony and leader of the student orchestra at Rollins College, Winter Park, Florida, becoming directress of the Conservatory there in 1916, teaching besides in the harmony department, and conducting the orchestra, glee clubs and chorus. During the war she was State Director of Liberty Choruses under the Florida Council of Defense, being appointed to the position by the Governor of Florida. She was also for two years State Music Chairman of the Florida Federation of Women's Clubs, during which time she raised the membership from eight to forty-four clubs.

In March of this year, Miss Dyer resigned from her position at Rollins College Conservatory to become directress of the Greenwich House Music School Settlement. She took up her new duties on September 1.



Top: *Susan Hart Dyer, 1880-1922 founder and director for one year (1915 to 1916). Taken in 1920 while Director of Rollins College Conservatory, Winter Park, Florida. BOTTOM: Earliest and only picture extant of Susan Dyer with students at 213 Wooster Street. Taken in 1916; small boy standing in front center is Andrew D'Amato; his late brother, Nicholas, is seated next to Miss Dyer.*





The two buildings on Wooster Street, photo taken in 1920. At the right is No. 213 where Susan Dyer was director and where the Music School of Neighborhood House remained until 1928. Built by Austin Denison about 1800 and bought by Capt. Elisha Peck in 1857, this building with its ornate balcony, blinds, etc. was a beautiful example of New Haven's old homes. (See "New Haven's Problems" by A. G. Dana, p. 10b). At the left is No. 221, the home of the Music School from 1928 until 1932. It was the home of Postmaster Edward A. Mitchell from 1850 until 1876. It was demolished in 1934, and No. 213 was torn down in 1956.

Besides her work as a composer, which included compositions for orchestra, voice, violin and ensemble, Miss Dyer wrote a considerable amount of verse which was published in various magazines, and some of which was set to music by herself and by Howard Brockway, among other composers. An entire program of her compositions was given at the Wadleigh High School, New York, on December 25 of last year, under the auspices of the EVENING MAIL Music Club of Harlem.

Funeral services were held at St. James' Church, New York, on the afternoon of October 21, at which one of Miss Dyer's compositions was sung by Greta Torpadie, soprano. Interment was in the Government Cemetery, Arlington, Virginia on October 23.

It is of interest to note that the soloist for The Fourth Annual Concert of Neighborhood House Music School on April 18, 1925 at Sprague Hall was Greta Torpadie, who was accompanied by Mrs. Clarence Bolmer, president of the Music School's Advisory Board and sister of Samuel S. Sanford, former head of the piano department at Yale. It is perhaps fitting to add one more eulogy of Susan Dyer to the many that could be written about the distinguished musician whose predilection was to dedicate her life to the Settlement Music School Movement. The following is taken from the Bulletin of the Peabody Conservatory of Music of Baltimore (Fall of 1922) and is written by Harold Randolph, its Director at that time:

It is with deep sorrow that we record the death in New York on October 21, of Susan Hart Dyer (Violin T.C. '02)

Hers was one of those rare exquisite personalities which, like a delicate perfume, pervades the surrounding atmosphere and in some subtle way seems to raise the mental, spiritual and artistic temperature of all within reach. Not of the kind that assaults the senses, for there was never a more quiet, unassuming and truly modest person—so much so that her delicate harmony was inevitably swallowed up in the strident jangle of modern life—but no one who came truly within her radius could fail to become a shade less coarse-grained and common-place in consequence.

As a composer, she had never had the leisure or opportunity to express more than a small part of what she had in her to say, but this was of such a quality as to add immensely to the poignancy of the regret which her passing arouses.

Impossible as it is to record all of Susan Dyer's accomplishments, mention of one of her published musical compositions, "OUTLANDISH SUITE" for Violin and Piano will add significant information about the composer's unusual life. Published by J. Fischer

and Brother of New York, and arranged for small orchestra by A. Walter Kramer, one of its movements, "FLORIDA NIGHT SONG" has been performed by Heifetz in Carnegie Hall and recorded by him for Decca Records. From the program notes (written by Marion Rous) these excerpts are quoted:

OUTLANDISH SUITE

Under this title Susan Dyer grouped together some of the musical impressions and reactions of years of travel. Through all her voyages and her varied sojourns as a naval officer's daughter she kept her sharp ears open to whatever music was wafted her way; and this suite is her vivid response to the musical color and emotional temper of races black and red and white and yellow. . . .

Later, in Zamboanga, perhaps the most glamorous spot in the Pacific, she recorded Spanish-Filipino song, and wrote a haunting lovely poem inspired by native rhythms:

"And a dance-drum throbbed insistent in the Moro town below,
With a secret savage rhythm e'er repeating."

'No tomorrow! no tomorrow!' — (ran the endless burden so?)
Till within our very veins we felt it beating."

From the tiny island of Yap, as souvenir of a festival of native dances, there is among Susan Dyer's belongings a tassel-like earring, made of pink shell pendants and bone beads. With it this memorandum:

"Bought out of the ear of a young Yap swell, for a plug of chewing tobacco. The rest of his costume was a grass skirt and a hibiscus flower."

It is not at all incredible that many people in the year 1915, especially her relatives, some of her friends and her associates at Yale and Rollins College were considerably disappointed in Susan Dyer's decision to return to Wooster Street, ostensibly for her life work. A young woman with such a brilliant future should have chosen, it seemed to them, a more suitable calling. But it is character that eventually determines a career, however; talents and gifts only influence and enhance it. The idealism and the vision of a life of service to humanity never left Susan Dyer. Unbelievable was the hospitality, the quiet refinement and the feeling of rest and repose which Connecticut's first music settlement offered to the crowded inhabitants of Wooster Street. The beautiful old home at 213 Wooster Street was beautifully furnished by the Dyers with valuable bibelots and keepsakes from Samoa, China, the Philippines

and other far-away lands, with the intention of affording a refuge and an enlightenment in the area of Wooster Street. Such an attitude of welcome and trustfulness could scarcely be understood at first. The Boys' Club, and the St. George's Club organized by her mother with Nicholas D'Amato as president, reflected the soul and spirit of her love for humanity as well as the realization of the need for such love.

One of the most amazing discoveries in the author's search of records and correspondence was a carefully typed six-page record of the pupils of the School with copious longhand annotations. It is doubly significant because it contains the valuable addition of what today would be termed the confidential guidance-office record of each student. Although no date is given, several clues point to 1915-16, the first year of the School. Matthew Covone, for example, is listed as age sixteen. Since he told the author that he was born in Atriani, Italy in 1900, this is one proof. That Miss Dyer taught fifteen pupils is another; she could hardly have done this during her final year at Yale (1913-14); moreover, she was in Florida in 1914-15. Finally, the long-hand comments agree unquestionably with the specimen of Susan Dyer's handwriting furnished the author by Marion Rous, of New York.

Here is a list of the teachers who taught during the first official year of the Music School:

Miss Susan Dyer—violin and mandolin	15 pupils
Miss Ruth Monson—violin and piano	15 pupils
Miss Jessie C. Beecher—piano	5 pupils
Miss Rosalind Brown—piano	7 pupils
Miss Emily Gilbert—piano	2 pupils
Miss Eleanor DeForest—piano	1 pupil

The complete list of pupils, for the first year is as follows:

Matilda Bava	Theresa Costello	Joseph Cozzolino
Primitiva Bonci	Anna Carrano	Fred Currano
Tony Bosse	Mary Capuano	Andrew D'Amato
Mary Bove	Edward Coby	James D'Amato
Rose Bove	Annie Corso	Louis Delfino
Tom Bruno	Matthew Covone	James DeMaio
Frank Canali	Michael Covone	Michael DeMaio
Louis Buono	Willie Covone	Andrew Esposito

Tony Gambardella	Kenneth MacDowall	Miss Ratner
Walter Hall	Rose Mongillo	Lena Scalia
William Leggiero	Charlie Moran	Catherine Vastola
James Long	Orlando Orifice	Marguerite Vastola
Charles Lucibella	Amado Papa	Ralph Vozzo
John Lucibella	James Palumbo	Ralph Zingarella
Alphonse Lucibella	Louise Palumbo	Tony Zingarella
Jennie Maddalena	Louis Prete	John Zito
Walter MacDowall	Viola Russell	Mary Cotrone

Three commentaries (which should not be identified) are sufficient to indicate the extent of the problems that had to be dealt with in the earliest years of the Neighborhood Music School:

- No. 1: Came over and over again to inquire about violin lessons. At that time said his mother wouldn't buy him a fiddle and we had none to lend. Now there are two idle and would advise looking him up, as it would be a very good thing for him to come to the school; he needs it.
- No. 2: One of our standbys; has made fair progress this winter, but has been going through a wild phase (only 13 and drinks). Doesn't practice enough, but seldom misses lessons.
- No. 3: Another standby; Scholarship. Pays for lessons in errands, etc. Belongs to huge and very poor family. Father in jail for murder. Has some talent, and during greater part of winter practiced very faithfully, but lately has been too busy selling papers; delicate, a bad throat.

There are no other records whatsoever, by Susan Dyer herself, but we can piece together, from here and there, significant facts and events dating back to the first official year of the School. On November 28, 1915³ a recital was held at the School for the benefit of the pupils. The performers were Dr. J. A. Allen, a woman violinist whom Miss Dyer had brought from Scranton, Pennsylvania, to help organize the violin department; Mrs. Morrell, a singer, and Mrs. Hemingway. Other events were a series of lectures and concerts given during the year at the School by prominent musicians, among whom were Horatio Parker and Prof. D. S. Smith of Yale University, and Mr. Howard Brockway, New York, as well as Dr. J. A. Allen, of Pennsylvania.⁴ Aside from these, there were a number of pupils' recitals culminating in a concert given at the Lawn Club at the close of the year by pupils of the School and the Neighbor-

hood Orchestra. "The enrollment at the close of the year was 19 violin pupils and 21 piano pupils, with a promising orchestra of 15 members. This organization has played a valuable part in the development of the community spirit and interest in the Music School which it is one of our aims to foster."⁴

Unfortunately, the health of Susan Dyer's mother began to feel the strain of this daily round of lessons, clubs, meetings, lectures, recitals, etc., so that in June of 1916, Susan Dyer resigned her position after only one year as Director and took her mother back to Florida. Her request, though denied, that the twelve-year old Andrew D'Amato be allowed to return with her to Florida shows the depth of her interest in the School and its significance in the lives of the pupils whom she had guided. Her position at Rollins College Conservatory in September of 1916 would be that of Director, hardly one that could be compared with Neighborhood House's annual salary of \$800. Today at Rollins, one can look upon a building some thirty feet by fifty feet in size, made of stucco, painted pink, and one story high. Set back about fifty feet from the sidewalk and nestled between the Beal Memorial Shell on the left and an honorary Musical Society building on the right, it is connected with the others by a covered archway. The inside entrance has the words "DYER MEMORIAL" engraved in a white marble arch, and the outside entrance has a bronze plaque with the words:

IN MEMORY OF
SUSAN HART DYER
DIRECTOR OF ROLLINS
COLLEGE CONSERVATORY
1910 — 1922
AND HER PARENTS
COMMODORE GEORGE S. DYER
AND
SUSAN HART PALMER DYER
WHOSE CONTRIBUTION TO THE
CULTURAL LIFE OF WINTER
PARK WAS INCALCULABLE

In a letter to the author, Miss Beecher once wrote: "It must have been a year or so later (1917) that I received a letter from Susan Dyer saying that she wanted to come back to the Music School, wishing we could work together. But she must have a salary. As

the Neighborhood House had nothing to offer her [see previous chapter for financial problems at the time], she later went to New York to become Director of the Greenwich House Music School".

Unfortunately, less than two months after assuming this position, Susan Dyer died.

A few weeks before her death, she had written out the annual announcement for the Greenwich House Settlement School. It had been printed and put in the mails just before she was taken sick. Here are her last written words:

THE MUSIC SETTLEMENT

Stevenson remarks somewhere that there are many worthy persons engaged in the task of trying to make other people good, whereas if they would only devote themselves to making other people happy the world might be a better place.

It is, of course, a truism that a healthy happy human being makes a better citizen than a morbid unhealthy one; and also that the more normal mental and emotional outlets the individual has, the more chance there is of his remaining healthy and happy and a good citizen.

Everyone remembers having watched the "intellectual bread-line" which forms in the evening at the desk of a public library. Short and tall, old and young, shabby and well-dressed, each unit in the line is intent on securing some key which will open to him the world of his imagination, for the craving for immaterial beauty is as serious an appetite as hunger.

What the public library and art museum mean to literature, science, painting and general culture, the Music Settlement School in a specialized way, means to the art of music, the art which at present is so ignored and neglected by the state. But it goes further in offering not only music itself, but the technical training necessary to the fullest enjoyment and benefit to be derived from music. Because it is concerned with music, the most social and intimate form of artistic expression, the Settlement School can perhaps touch more closely the lives of those whom it serves than any other kindred agency, and offers in a way that is unique the emotional and intellectual outlets which are so necessary to a normal existence anywhere, but especially important to the youth reared in the artificial and overstimulating atmosphere of our congested cities.

This form of expression, music, has of course always been available to those who could pay for it, but it remained for the Settlement Music School to bring it within reach of "the child in the street", a service to society and to American culture which can hardly be overestimated.⁷

CHAPTER SEVEN

UNCERTAIN INTERIM

FOR the period from July, 1916 until September, 1919 the fate of the Music School hung in the balance. This interim of nearly three years was filled with uncertainty and indecision for at least two major reasons: first, the ominous forboding occasioned by the First World War in Europe and America's entrance into it in 1917; and second, because of the void left by the resignation of Susan Dyer as Director of the School. The war in Europe had been going on for nearly three years; American feelings were strong and the "normal" economy was soon to be totally upset by the entrance of the United States shortly after the sinking of the *Lusitania*. Sugar, selling at thirty cents a pound in one or two pound lots after waiting in line for several hours, was one necessary commodity, to take but one example, whose procurement diverted one's thoughts from the more natural daily pursuits. In spite of all uncertainties and distractions, life must go on; it was impossible to mark time or to await the termination of a seemingly endless conflict between seemingly civilized nations. One recalls that the boys who had been practicing their violins one day were the same boys who were collecting peach stones for gas masks the next.

The new director of the Music School was Norma Symes Lewis, and it is from her that we have our very first authentic signed report, written in longhand, and, though undated, giving a record (already partly quoted in the previous chapter) of the enrollment and activities of the first year under Susan Dyer. Miss Lewis (later Mrs. Robert A. Delvey) who was appointed on June 6, 1916 at a salary of \$700, graduated from the Yale School of Music in 1913. According to the Yale School of Music catalog of the year 1908, she entered Yale in 1907 from Anniston, Alabama. She must have been a violinist of excellent accomplishments because, from the files of concert programs, we find that she performed the Grieg Violin Sonata on February 28, 1913, and other student performers on the same program were Ellsworth Grumman and Arthur Hague, both now on the faculty at the Yale School of Music, and Rosalind Brown (now Mrs. Bruce Simonds), who performed a Grieg Suite

for Pianoforte. On May 29, 1913 the final number of the Yale School of Music Commencement Program was OVERTURE IN C MINOR by Norma Symes Lewis.

Miss Lewis directed the summer work of 1916 during which time one hundred twenty-four violin lessons and ninety-two piano lessons were given. There were also kindergarten classes formed and carried on most successfully during this summer term in preparation for the instrumental lessons on piano and violin in the fall and winter. During these first years of the School, lessons were restricted for the most part to violin, piano, and mandolin, although there were music classes, such as the ones mentioned by Miss Lewis, in elementary eurythmics, solfege, and musicianship.

A short three months following the resignation of Susan Dyer, Mrs. Julia Parks also resigned, and St. Paul's Neighborhood House Association found itself confronted with the task of securing a new headworker. As late as June 6 the Association had voted to pay Mrs. Parks \$1000 for the ensuing year, and formal letters of appreciation were written to her as well as to Miss Dyer, Mrs. Dyer, Miss Oliver and Mr. McCartney who seemed to act as assistant director for Miss Dyer. The October, 1916 meeting voted the approval of the action of the president, Mr. Paine, in securing Miss Alice Rainey as successor to Mrs. Parks, and the period of Miss Lewis' service was changed to read from July 15, 1916 to July 15, 1917.

On December 20 the Boys' Orchestra played at a lecture in the Dante School very successfully (it is pure speculation, but probably the conductor was Miss Lewis or a student from the Yale School of Music). It is interesting to read in the minutes that a check for \$10 had been received from Miss Dyer in Florida for the use of the School. It was on this same date, January 4, 1917, that the first attempts were announced to set up a music committee, the predecessor of the later so-called Advisory Board. Those requested to serve were Mrs. Louis Hemingway, Miss Susan M. Winchell, Miss Jessie Beecher and Mr. David Stanley Smith. At the next meeting, February 8, 1917, Miss Beecher was made the first chairman, almost three years before her appointment as director of the School. On March 29, 1917 the personnel of the first "Committee on Music" was announced; it consisted of Miss Beecher, chairman, Mrs. Hemingway, Miss Winchell, Mr. Rudolph Steinert, Professor David Stanley Smith, and Professor Harry Jepson. Most of the

meetings of this committee were of an informal nature and were held at Miss Beecher's apartment at the corner of Wall and Temple Streets, until 1919 when she took up residence at 213 Wooster Street. Thereafter the meetings were held for a number of years in the office of Dean Smith at Sprague Hall.

In May of 1917, in spite of the feverish activities connected with the war in Europe, and America's impending entrance into it, a concert was given at the York residence at 500 Prospect Street at the corner of Starr Street. This record¹ is notable for two significant reasons: it marks the fifth year of the active participation in the work of Neighborhood House by Mr. and Mrs. Samuel York and it marks the first mention of Sallie Briggs, who was to succeed Norma Lewis as director of the School for a short period. Mrs. York had always been closely associated with the settlement work at Neighborhood House, and after her early death in July of 1920, her husband, became more and more active as the first President of Neighborhood House. The vital role which Mr. York played in the history of the School will be treated more fully at another point. He served as president until his untimely death on March 7, 1931.

Miss Sallie Briggs, violinist, succeeded Miss Lewis as director of the School in September of 1917. A highlight of the year was the musicale at the home of Mrs. Nathan Bronson, which netted \$150 plus an additional \$100 which was anonymously donated for repairs. For many more years the generosity and influence of Mrs. Nathan Bronson was to be a significant factor in the history and growth of the Settlement, particularly in relation to the arts. (See Chapters XI and XV). Others who assisted at the Musicale were Mrs. Norman Donaldson, Mrs. Jay Cook McClure, Mrs. Pierpont Bigelow and Mrs. Louis Hemingway.

On May 6, 1918 Mrs. York presided in the absence of Mr. Paine, whose influence and activities in behalf of the Settlement gradually diminished until his departure for Cambridge, Massachusetts in 1921. At this same meeting it was voted to engage Miss Briggs for only three days per week at a salary of \$40 per month. Although she was also engaged for the following year 1918-1919, the precarious state of the Settlement's finances made it impossible to continue her services. We have very little information about Miss Briggs; we know however that she was a resident worker and that she conducted the orchestra at the May concert in 1917¹. The only

other mention is to be found in the Annual Report for 1918-1919, which is the first report to be signed by Miss Beecher. Glancing ahead a year, we shall quote the Report in its entirety although it is not at all characteristic of Miss Beecher's usual human interest documents:

ANNUAL REPORT OF THE MUSIC SCHOOL,
NEIGHBORHOOD HOUSE Year 1918-1919

The Music School opened October 3, with Sallie Briggs, Resident Worker of the previous year, in charge as Resident Worker for four days each week and Doris Smith teaching piano four afternoons a week.

By the end of October the epidemic of influenza was at its height; owing to that and the depleted condition of finances, Miss Briggs was asked to resign. This meant the closing of the violin department. About a month later the council voted a salary of a hundred dollars to be paid to a violin teacher for the remainder of the year. I was fortunate in securing Antoinette Bushnell and re-organizing this branch of the work.

Membership for the year	53
Number of lessons given	842

Our Neighborhood House orchestra has been under the leadership of Mr. Quincy Porter. For the first time in the five years in which this group has been together, their musical standards are divided. One half studying with great seriousness, ambitious to study with teachers in the Yale School of Music, and after the day's work in the factory, setting themselves to practice two hours a night. While to the other half the rehearsals stand as a pastime.

Miss Bushnell has conducted the Children's Ensemble Class. They have played for the Mothers' Club and at three concerts at Neighborhood House. I have made forty-one calls and have helped five of our Music School neighbors in the purchasing of pianos. We have had given us an old Steinway piano, a violin, two metronomes and thirty tickets for the New Haven Symphony Concerts, and music for piano, violin and orchestra.

(Signed) Jessie C. Beecher

At the Annual Meeting of the St. Paul Settlement on April 2, 1919, the treasurer's report giving the yearly salaries of all the paid workers reveals that an impending financial crises was soon to occur. Only the courage of a faithful Council, the firm counsel of a capable leader, and the altruism of a visionary music teacher could save the settlement, and especially the Music School from

dissolution. The salaries for the fiscal year April 1918 to April 1919 were as follows: Miss Rainey, \$903; Miss Gordon, \$250; Miss Freeman, \$400; Mr. Colvin, \$24; Mr. French, \$150; Janitor, \$593; Miss Briggs, \$350; Miss Bushnell, \$50; Miss Smith, \$20; Miss Beecher, \$10. During an interim of nearly three years many problems had beset the newly organized Music School. Its founder had resigned after one year; a world war had disrupted national and international values; two short-term directors had carried on the work under many resultant handicaps; and a frightful epidemic of influenza had added its toll to that of hundreds of New Haven's war dead. An inspiring and vital personality was needed.

Although she had been on the staff since 1912², Jessie Clarke Beecher had simultaneously conducted, with brilliant success, a music studio at the corner of Temple and Wall Streets. Several members of New Haven's distinguished families are living today who were her pupils at some time during those first two decades of the century. Among the names of her pupils during those years Miss Beecher remembered such families as Dana, Hotchkiss, English, Farnam and Bacon. It is interesting that in the home of Waleska Bacon, a former pupil of Miss Beecher and now Mrs. Theodore S. Evans, Harriet Beecher Stowe, one of Miss Beecher's forbears, and the Rev. Leonard Bacon, great grandfather of Mrs. Evans, visited together and "solved" many an abolitionist problem. According to Marshall Bartholomew, the Rev. Leonard Woolsey Bacon wrote America's greatest hymnal after that of Timothy Dwight. He was also the author of one of Yale's Commencement Hymns as well as the famous "O God Beneath Thy Guiding Hand".³

And so, on May 7, 1919, the executive committee met and the Council approved its decision "to hire Miss Beecher as a worker at \$300 per year starting September, 1919." A year later the salary was increased to \$500 where it was to remain for many years. That vision which later worked miracles, was necessary to unfold the revelation of a dedicated life. "It is the assurance⁴ of things not seen, that for . . . years has kept men and women of the finest musical attainments engrossed in this work. They have gone on trustingly in the belief of the potency of their art, refusing positions of importance and worldly advantage because they could not tear themselves away from the fascination of the justification of their faith."

With the appointment of Miss Beecher as director, a new chairman of the Music Committee who was to serve for six years was

elected, Rev. George Weed Barhydt. Other new members were Mrs. Norman Donaldson, Dr. W. A. Parker and Mr. George Chadwick Stock. Teachers who served during this period included also Mr. Claude Sammis, Mr. Remington, Miss Macpees, and Mrs. Donaldson, violin; Miss Kirschbaum, mandolin; and Mr. W. Wellington Sloane, conductor.

In addition to a new director and a courageous council, the third factor necessary to the survival of St. Paul's Settlement House was capable leadership. This was found in the person of Mr. Samuel A. York. Handicapped by lack of interest and even attendance at its meetings, the Settlement had reached its lowest ebb during the summer months of 1918. On October 10 we read from the minutes, "In view of the small number present and the state of the treasury, it was voted to adjourn until Thursday, October 17. Mr. Bell agreed to send a special notice to members." Less than four weeks later World War I had ended and Mr. Treadway "informed the meeting that \$1600 had been given or promised toward the needed \$2000 and that \$1300 had been contributed by nine people."

"In February, 1919,⁵ there was a pressing need for about \$150. So as to raise this sum, Mr. and Mrs. York and Mr. and Mrs. Treadway undertook a three days' Rummage Sale. A store in Court Street being loaned for this purpose by Mr. Rudolph Steinert." This was the beginning of the indispensable Neighborhood House Shop which was to play such a vital financial role for seventeen years! In later chapters it will be seen how the income from the Shop was used not only to pay for 213 and 221 Wooster Street, but also to remodel the present Farnam Neighborhood House at 60 Beech Street.

By January of 1920 a most significant step had been decided upon, "Motion: that a committee of three be appointed by the President . . . to take under advisement the purchase of the property with full power to make the purchase of the property . . . at a price not to exceed \$15,000. Carried."

One month later, on February 4, 1920, "Mr. Treadway reported that the Old Ladies Home had agreed to sell the house and property at 213 Wooster Street for \$7000, \$500 cash and the balance covered by a 6% mortgage which will be signed by four members of the Neighborhood House Council. St. Paul's Church agreed to sell the house at 221 Wooster Street for \$6000 of which \$500 was to be cash and the balance to be covered by a mortgage."

It was the end not only of an "uncertain interim" but of an era as well. The corporation known as "Neighborhood House" announced its holdings at the April 7, 1920 meeting. A short three months later one of the settlement's most active supporters, Mrs. Anna Holcomb York, passed away. In November of 1920 Neighborhood House joined the Community Chest under the presidency of Mr. York, and a year later Rev. and Mrs. George Paine moved to Cambridge, Massachusetts. The resolution passed at the December 7, 1921 meeting read⁶ as follows: "It having come to the attention of the Council of Neighborhood House that Mr. and Mrs. George L. Paine are moving from this city . . . the council places on the minutes of the Corporation an appreciation of the work done for Neighborhood House by Mr. and Mrs. Paine. It is understood by the council that Mr. Paine, more perhaps than any other person was instrumental in the original formation of the Association, and that through all the subsequent years, both he and Mrs. Paine have supported the House most generously, not only financially but also with great personal service. The Council desires to express both its wish for their success and happiness in their new field of usefulness, and greatly regrets that the change will leave to Neighborhood House the loss of their help heretofore so freely given."

CHAPTER EIGHT

A DEDICATED LIFE

WE cannot but believe that it was an integral part of Miss Beecher's dedicated life to feel more deeply than most of us the true message of Divinity and the compassion of forgiveness and understanding. We can only recall in grateful realization that the light of missionary zeal shone brightest when the prosperity of her life at the corner of Wall and Temple Streets reflected a successful career in music that was to be abandoned for the salvation of the Neighborhood House Music School about to close its doors.³ And for a salary of less than fifty dollars per month. What coincidence of fate it was that caused this compelling vision to appear just at this opportune moment for Neighborhood Music School is probably inexplicable. But we can realize that here was the great crisis both in her own life and in that of the Music School. Over forty years before that eventful day on which she was suddenly sent to the hospital with pleural pneumonia, she had been taken to church for the first time, and thereafter sermons, singing and prayers to her family and to her dolls were almost daily events. The light of dedication came long afterwards just at the right moment for that rare combination of person and place that occurs from time to time to work inevitable magic.

The story of this, another crusading Beecher, is a chapter completely lost in the telling of a more popular life, and like Harriet's, her life was to unfold much more in the Beecher pattern than in that of the Clarkes, her mother's line.

Someone has said that Lyman Beecher sired more brains than any other American. Lyman, the preacher, also propagated a devoutness and a God-fearing and God-loving philosophy of life as well. What Forrest Wilson⁴ has written of Harriet seems equally well to fit Jessie Beecher: "She lived ever on the border of that other world herself. God was a person only less tangible than her own father. Beyond the clouds she could almost see the battlements of Heaven. She could feel the presence of departed spirits hovering about her. Why should there not be here and there a mortal able

to pierce the thin veil? The prophets had seen the angels clearly, and so had the apostles."

The art of Music was not a stranger in the religiosity of the Lyman Beecher household. And one of Harriet's own children, Charles, had a passion for music. "He was a true Beecher in that he related music almost exclusively to religious worship."⁵

Jessie Clarke Beecher, the Director of the Music School from November of 1918 until June of 1947, was born on October 24, 1868, in Shelton, Connecticut, the daughter of Elizabeth Clarke and David Treat Beecher, the latter a descendant of Lyman Beecher. On his mother's side the father also had distinguished forbears, one ancestor, Robert Treat, becoming the second governor of Connecticut. Other family connections of Miss Beecher include Bruce Simonds, whose mother's name was Treat; also the late Dr. Joel Sperry, head of the Department of Bacteriology at Pennsylvania State College.

The maternal side of the family was almost no less distinguished than the paternal as we shall see momentarily, but permeating the first thirty years of her life is the almost complete absence of that necessary factor which she herself was later to provide for so many others: motherly love. Because her mother and her twin sister had died when Jessie was born, the infant child was placed with her paternal grandparents to live on the Beecher Farm located on Coram Hill in Shelton, Connecticut. Although David Treat Beecher was a very handsome man, he did not remarry until five years later, in 1873. The first stepmother died within a year, and Jessie once more returned to her paternal grandparents and other relatives. It was in the following year that the six-year old girl was taken to a church service for the first time. A little more than a year after the death of her first stepmother, Jessie had a second stepmother and so for a third time it was back to the grandparents: to home No. 6.

Now there enters Robert Clarke, brother of Elizabeth Clarke Beecher, and former mayor of Bridgeport, who came to provide home No. 7. One day, on a visit to the Coram Hill farm, this distinguished financier rather suddenly determined that his sister's child should not live on the farm any longer. It was decided that "Elizabeth's little girl" must come to the city to live with her uncle in Bridgeport. Too young to understand the underlying

meaning of this move, she was old enough very soon afterwards to realize that she was not wanted in her new palatial home. She still remembers vividly the strange experience of one fateful night there. She had not been able to sleep and was in the act of going downstairs in the half-light of the hall, when she saw, coming up, the figure of a man with a long beard which he proceeded to remove as he ascended the stairs. When he saw that his little niece had recognized him, he put his finger over her lips in meaningful secrecy saying, "Don't tell anybody; I was just playing a game." The following day the newspapers announced that the whereabouts of former Mayor Clarke of Bridgeport were unknown, and that he was being sought for embezzlement of funds. Several weeks went by while the search for financier Robert Clarke continued. One person, his little niece, knew all the time, however, that he was living in the attic of the old mansion, and that food was being taken to him daily.

Significantly, it was not until years afterwards that Jessie Beecher realized why Robert had wanted "Elizabeth's little girl" to move to Bridgeport. He had, as executor of her mother's will, embezzled not only all of Elizabeth's money, but all of Jessie's estate as well. "He was not a bad man", said Miss Beecher in 1955, "and he fully intended to return it all."

During all her youthful years this girl was to enjoy no normal home life. Only occasionally was there a thin piecemeal enjoyment to satisfy momentarily the longing for the sympathetic presence of others—the longing which often grows more intense as the later years bring greater individualization and consequent loneliness. The Neighborhood Music School, through its director, exemplified the intensity of this longing.

Meanwhile, at the age of fifteen, the door opened for the first time on the meaning of a true home and true happiness. Jessie had admired a tall girl with golden hair who brought the lonely brown-haired girl into her own house. Pauline Phillips' mother soon became mother Phillips and years later Pauline's daughter, Nancy Bradley, together with Waleska Bacon Evans, studied piano with Miss Beecher at the Temple Street studio. A third generation, the Everett Marvins of South Britain, lived formerly in the famous Jarvis Bacon house in Woodbury, Connecticut, the house purchased for Nancy Bradley Marvin by her father. The Phillips home had completed the cycle of childhood migrations, and it was the

closest she was ever to come, in her youth, to knowing the true meaning of motherhood. In middle and old age Miss Beecher was to become the mother, virtually, of hundreds on Wooster and Chapel Streets, and her love for all of them was never exhausted. She often said that she had three families: The Clarke family, the Phillips family, and the Neighborhood family.⁶

Miss Beecher did understand the problems of Wooster Street, because the first half of her own life was burdened with poverty, especially during the long struggle for musical understanding and enlightenment. Her name is first listed in the records of the Yale School of Music in the year 1895-1896. Then there follow the years 1896-1897 (during which one of her classmates was Charles E. Ives, of Danbury); 1897-1898 are omitted, and she returned in 1898-1899, as well as in 1899-1900, all with residence listed as Shelton, Connecticut. She is not listed for the years 1900-1901, but obtained her degree at the end of the school year 1901-1902. During these years her classmates numbered, among others, Kate Lee Lewis, Harry Jepson, Walter R. Cowles, David Stanley Smith and George C. Stock. That she continued her studies at Yale even after obtaining her degree is indicated by the record in the Music School files under the year 1904-1905: "Jessie Clarke Beecher entered in January; address: 231 Caroline Street, Derby, Conn."

Behind the record of years studied lies a story more revealing in its implications of what was to come in the way of spiritual success, years later, at the Neighborhood Music School. Miss Beecher's daily trips to New Haven from the Coram Hill farm via the Shelton Railroad Station were only a small part of the struggle. Finances were an everbesetting, serious problem. After her father had lost all his money, Miss Beecher, as she often used to say, danced her way through Yale. Her dancing classes, which she taught before she considered herself sufficiently accomplished to teach pianoforte, were held weekly as far north as Torrington and Seymour.

As time went on, it was necessary to make a decision regarding her abode, and she moved in 1904 to Derby, Connecticut. There daughter and father lived together until the latter's death, although her lessons, which were mostly given in her New Haven studio, frequently took her away from home. After the death of David Treat Beecher, the home in Derby was given up and Miss Beecher moved to her Trumbull Street studio, predecessor of the later quarters at the corner of Wall and Temple Streets, now the site

of Yale's Timothy Dwight College. It was from this location that she moved to 213 Wooster Street in 1919. It was during the period of her residence on Temple Street that her aunt, Elizabeth Clarke, heard of the possibility of an impending marriage and was encouraged to present her niece with a suitable gift. The gifts, for there turned out to be two wedding presents, were, first, a fabulous red silk dress imported from Paris (which Miss Beecher wore at the Paris Opera during the International Conference of Settlements in 1926) and, second, a trust fund, the principal of which, as Aunt Elizabeth had stipulated, was to be given to her niece on the eve of her marriage. In January of 1955, at the age of 87, Miss Beecher was still receiving an annual check, which was the interest on that marriage trust fund.

In addition to the hundred-acre farm estate on Coram Hill left to her upon the death of her father, the Philo Clarke estate, the Rowland legacy and the trust fund left by her cousin, Dr. Joel Sperry, Miss Beecher was the recipient of various other small legacies about which she told numerous strange stories. Some of these bequests were small; others were moderate in size, but none were large enough to enable her to consider herself affluent. During her life-time, Miss Beecher rarely indulged in personal luxuries. She never owned a good watch, until she received the one presented her at the reception given in her honor at the home of Mrs. Leonard Horner in October of 1947, and she complained because her cheap table-model radio was so unsatisfactory and often out of order. She maintained a certain conservatism in her dress and told Rose Lucibelli⁷, "We don't dress up on Sundays; nice decent clothes but not frivolous ones." It is also possible that Miss Beecher felt a certain intangible sense of inferiority, insofar as her intellectual background and training were concerned. Perhaps that was what she meant when she said, "I never went to finishing school you know; I never had that". When the bequests to some twenty or more people were read in the will after her death, most of the legatees were distant cousins; some were long-time friends whose kindnesses she had never forgotten; four were people connected with the Neighborhood Music School. Only one institution received any substantial amount: one thousand dollars to the Church from which she was buried, the original founder of "her own" Music School and her home for nearly thirty years. Although there were scarcely twenty-five people at her funeral Friday morning, February

10, 1956 at St. Paul's Church, this fact, incredible as it may seem, was no true indication of her rightful place in the hearts of hundreds of younger people. "Every true teacher" said George H. Palmer, "must have a readiness to be forgotten." But Miss Beecher was even more than a great teacher and she will not be forgotten. The New Haven REGISTER on February 16, 1956 printed all but the last two paragraphs of the following tribute to her memory:

"The death of Jessie Clarke Beecher on Tuesday night of last week ended the long life of one of New Haven's truly great citizens. Resembling an Albert Schweitzer in her unswerving devotion to the truly Christian life, she brought spiritual and moral uplift to many hundreds of boys and girls whose future seemed hopeless and frustrated. Thirty-five of her eighty-nine years were devoted entirely to the Neighborhood Music School; for twenty-eight years she was its director, living at the School, first at 221 Wooster Street, then at 213, and finally at its present location at 612 Chapel Street. Because her mother had died when Miss Beecher was born, her first and only true home was the Neighborhood Music School through whose doors there entered the hundreds of music students who became her children, her big family. After her retirement in 1947 at the age of eighty-one, she lived again in her memory the homes she had held together and the lives she had salvaged through a shaft of revealing light that for her was the art of music.

"Music was her faith, the gift given by God to be given to others. This was her creed which she often repeated and which she brought to a realization that few have been able to achieve. The light of her vision never failed, and the lengthening shadow which it cast became the institution which still exists today at 612 Chapel Street. It is the living faith, the monument of her conviction. Too few people knew of the struggles that were hers in keeping alive down through the years the body as well as the soul of the School. Hers was an impossible task to perform by herself, and all too often she was left alone with her faith and her dream. Fortunately, Miss Beecher had that Messianic gift which inspires men's thoughts and lifts their hearts. As a result, countless numbers of Advisory Board members aided her with time and money in order to bring into realization that vision of a closer contact with God through the beauty of music. Numberless, too, were the teachers who sacrificed of their time to teach for her, some giving their services unselfishly year after year inspired by the gift grown in the heart of one woman. This was not all. In 1945, when the very existence of the School was threatened by the sale of the property, Miss Beecher herself

purchased the building, (she was then seventy-nine), never in doubt concerning its future. Thus her ever-lasting vision of the Open Door continued uninterrupted. This was essential; never could that haven of comfort, that refuge for all, be closed so long as she was alive to prevent it. Well could there have been inscribed over the door, beneath the name of the School, the familiar words "All Ye Who Labor, Enter Here". There was always love and hope for all humanity, without regard for race, creed, or color.

"Even to the very end of her life, Miss Beecher retained that love for humanity, that devotion and faith and humility before her Maker. On Sunday, December 4, 1955 two short months before her death, and before that terrible disease from which she died had begun its inexorable work, she spoke these characteristic and perhaps final words:

"I say the Lord's Prayer often now, and I say 'Thy Kingdom Come HERE, NOW, on earth as it is in Heaven.'"

CHAPTER NINE

LUX ET VERITAS

Perhaps fully equal to the influence of St. Paul's upon the Neighborhood Music School was that of Yale University, and particularly the Yale School of Music. It helped the Settlement to weather the vicissitudes of growth and existence as well as to bring about its eventual recognition. The first figure at Yale to play an important role in the making of Neighborhood Music School was Samuel Simons Sanford. All too unconscious perhaps was the influence of the powerful personality and the magnetism of the Yale School of Music's most enigmatical figure. Born¹ in 1849, the only son of Henry Sanford, one of the founders of the Adams Express Company, Samuel Sanford received his first education at Russell's Military School in New Haven. At the age of 19 he went abroad to study piano with Rubenstein and also with Battiste and Ritter. He became the intimate friend of Von Bulow, Joseffy, Rosenthal as well as of Paderewski and Rubenstein.

Much of the legend of the wealthy Samuel Sanford has become virtual hearsay today, but he marks, in a rather unusual way, the beginning of the long connection between Yale and New Haven's first settlement music school, a connection which has continued to the present day. Miss Beecher had often spoken of "two open doors", meaning Neighborhood House and Yale. Perhaps it would be more correct to consider Yale as the third open door, counting St. Paul's as the first. However, the Yale influence, particularly that of Samuel Sanford, is quite indirect although as a consequence of it, the destinies of both institutions were vitally affected. Sanford was Yale's first fulltime applied music teacher, and it was in 1894, upon the retirement of Gustave Stoeckel, Yale's first music teacher, appointed in 1855, that Sanford, through the influence of the Yale Alumni Association of Fairfield County, brought Horatio W. Parker to Yale. Thus was organized the School of Music. There are varied estimates today of Sanford's abilities and personality.² Some recall that Paderewski called him America's greatest pianist of the time. When Sanford went to Europe to study with Anton Rubenstein, the latter is reported to have said, "I can't teach you

anything". Perhaps the only authoritative account we can accept today is the one contained in Paderewski's *Memoirs* where he speaks of Sanford as a remarkable musician.³

Insofar as Yale itself is concerned, it is interesting to recall that Sanford's wealth permitted him to hand back his salary to the University with the stipulation that it be used for needed scholarships. In later years, after his resignation from teaching, the generous Sanford Fellowship permitted several recipients to spend a year of study in Europe. Perhaps Sanford's wealth is the source of the income which permitted the following statement to be made in the Yale School of Music Catalog of 1895-1896: "Fee for instruction [applied] is \$100 per year. Fee for Theory Courses only \$50 per year. The fee will be remitted in whole or in part when the student needs the relief and shows natural talent. . . ." Miss Beecher, who began her studies at Yale in this same year, relates that on several occasions when it came time to pay her tuition, she would find that it had already been paid, probably through Sanford.

But it was in his role as teacher of pianoforte at Yale that Sanford's influence on Miss Beecher and thence upon The Neighborhood Music School had its greatest effect. During the years when she studied with him, she had been forced more and more to conform to his "theory" of playing. A man of large build, physically, he evidently did not realize the smallness of Miss Beecher's hands. Often he would bring observers to an adjoining room to listen to her practicing. In a few minutes her door would open and the listeners would be amazed to see that such a "little girl" was producing such a tremendous tone. As a result of Sanford's "theory", unfortunately, the little hands of Miss Beecher all at once gave out and a career as a concert artist and performer came to an abrupt close. Who knows what the destiny of the Neighborhood House Music School might have been without Sanford's "teaching"? As a result of it, however, Miss Beecher's musical life was to be one of teaching instead of performing. After further study with Stanley Knight, Sanford's successor as head of the piano department at Yale, she went to New York to study with Grace Chittenden and Angela Diller. Later studies with Lewis Williams influenced Miss Beecher to center her teaching upon the fundamentals of pianoforte playing.

A recipient of the M.A. (Honorary) degree from Yale in 1894, Mr. Sanford died in New York City on January 6, 1910. President

Hadley, of Yale, wrote the following tribute: "As a player of the piano he had few equals. He and Prof. Parker together made the Music School what it is . . . His loss is a severe one, not only to Yale but to the country".

Perhaps the most famous figure in Yale musical history was Horatio William Parker, who served as Dean from 1894 until his death in 1919. It is certain that his music philosophy played a significant role in the pedagogical theories of the Music School for over a score of years after his death. Miss Beecher became a close personal friend of this temperamental figure whose fame was far from adequately recognized in the New Haven community. She can recall, for example, the disappointingly small audience which attended the first performance of his Oratorio, *St. Christopher*, the words to which are those of Professor Parker's mother. The reception must have been somewhat of a shock to him after the far greater acclaim accorded this work in England during the previous year. Miss Beecher's note to him after the performance brought forth one of her most treasured letters⁵.

In addition to founding and conducting the New Haven Symphony Orchestra for twenty-five years, Professor Parker carried on his work as Dean of the Music School as well as many other outside activities, not the least of which was his work as a composer. It is interesting to learn from the old catalogs and records that it was not until 1906 that this busy man finally acquired a secretary at the Music School. Professor Parker suffered a great deal from gout and arthritis, and the many stories about him and his vitriolic temper, which have become apocryphal, were in a large measure due to his physical suffering. Professor Jepson once summed it all up with finality when he said that it was a pleasure to be insulted by Parker because he apologized so beautifully.⁷

More important, insofar as the Yale School of Music is concerned, however, is the fact that it was under the aegis of Parker that the close cooperation between Yale and the Neighborhood Music School on Wooster Street had its beginnings. Virtually all the teachers of that early period at the Neighborhood House Music School, up to the death of Professor Parker, were students or graduates of Yale. As a matter of fact, this has continued down to the present time. In many cases students of the Neighborhood Music School have continued their musical education at Yale, and a number of these have returned to the School to teach. The

founder, Susan Dyer; Norma Symes Lewis, director from 1916 to 1917; Miss Beecher, director for twenty-eight years; and the present director of the School, Robert Baisley, all graduated from the Yale School of Music. Interestingly enough too, several of the Yale student instructors at the Neighborhood Music School were called back to Yale to teach. These include Frank Bozyan, Quincy Porter, Hugh Smith, and Leo Troostwyk. As Professor Frank Bozyan told the writer⁷, "We expected to be called upon almost anytime in those days by Professor Parker to go to the Neighborhood House to help out. Although some of the work, such as the conducting I did, was pretty elementary, it was all good experience and was cheerfully done."

Another important figure in connection with the Neighborhood House Music School was David Stanley Smith, who followed Professor Parker as Dean of the Yale School of Music in 1919, and who remained in this office until 1940. From January of 1917, when he became a member of the School's first Advisory Board, until his death in 1949, Dean Smith remained a faithful and interested member of the Advisory Council. During the early 20's, most of the monthly meetings were held in his office at Sprague Hall, and it was through his influence that the series of annual spring concerts by the Neighborhood Music School was transferred to Yale's Sprague Memorial Hall (beginning with the Third Annual Concert in 1924).

One of the longest friendships that the Neighborhood Music School has enjoyed with the Yale Family is that of Marshall Bartholomew, the world-famous conductor of the Yale Glee Club. A graduate of Yale's Sheffield Scientific School in 1907, Mr. Bartholomew studied at the Music School and was a pupil in pianoforte of Lewis Williams and of Stanley Knight, both of whom were also Miss Beecher's teachers in the "early days".

Mr. Bartholomew's interest in the work of the Neighborhood Music School was sincere and helpful up to his retirement in 1953. During these years voice pupils were often sent to him, and several of them were enabled to enter Yale School of Music under his sponsorship. On Wednesday, June 15, 1955, Mr. Bartholomew accompanied the writer to Miss Beecher's apartment at 1214 Chapel Street. Mr. Bartholomew generously took time out from his writing of "*The History of Music at Yale*" to make the reunion a happy one.

Two other important Yale figures who have played significant parts in the history of the Music School are Hugo Kortschak and Bruce Simonds. There are several letters on file from Mr. Kortschak which show the unselfish interest which he constantly maintained in the work of The School during his nearly thirty years on the faculty of The Yale School of Music. Many violin pupils were sent to Mr. Kortschak's studio in Sprague Hall for auditions; others were carefully advised and guided, but never was there a fee for the many generous hours which he gave during those years. On the staff of the Manhattan (Settlement) Music School in New York for many years, always quietly and unselfishly giving of his own time (and money), Hugo Kortschak never failed to recognize the generosity of others first. As early as March 14, 1926 he wrote to Miss Beecher, "It is wonderful what you do for those who need you so much".

Bruce Simonds, who became Dean of the Yale School of Music in 1941, and served in that capacity until 1954, has already given generously of his time and outstanding musical abilities to the financial assistance as well as musical development of the Neighborhood Music School. As late as April of 1955, Mr. Simonds and his wife, Rosalind Brown Simonds, donated their services in a two-piano recital which netted over one thousand dollars for the Neighborhood Music School. Mrs. Simonds' interest as previously mentioned, goes back to 1915, the year of the founding of the School, when she lived and taught at 213 Wooster Street, during the time of Susan Dyer. Due to the limited practice facilities at Yale School of Music before the building of Sprague Hall in 1917, Neighborhood House Music School was a much sought-after haven by piano-forte students who wished to find practice quarters in exchange for lessons. In 1946 Mr. Simonds wrote the following statement which was sent with the Annual Letter of Appeal to all supporters of the Neighborhood Music School Fund:

The Neighborhood Music School fills a very special place in the New Haven Community: it not only furnishes elementary instruction in instruments, singing and theory, preparing pupils for more advanced schools like the Yale School of Music; it also brings music to those who have not the time or opportunity to make music their profession. Its development of the idea of making music in groups, whether in the orchestra or the small ensembles, is particularly valuable. New Haven needs this institution, dedicated to that truly democratic art which draws

people of different origins, traditions, and language so firmly together in a common bond.

Other Yale faculty personnel who deserve more than mention are: Harry Jepson, who became a life-long friend of Miss Beecher and member of the first Advisory Board; Frank Bozyan, whose own efforts and particularly those of his late father-in-law, Charles P. Bliss, will be recorded later; Hugh Smith, who conducted classes in harmony at the School; Quincy Porter, who led the orchestra as far back as 1918; and last but not least, William Lyon Phelps. For some years president of the New Haven Symphony Orchestra Association, Professor Phelps' interest in the Music School was long and truly sincere. There are many notes extant which he wrote to Miss Beecher. Here is one⁹ dated the 18th of November 1930: "That music Monday night was splendid. I am so glad you spoke to me about it. We enjoyed it tremendously. Please congratulate the School and their teachers."

Among others who taught at the School and who went on to other Universities to teach is Carl Bricken, who led the Yale College Orchestra and was soloist with the Yale Glee Club. A teacher at the Mannes School in New York and at Juilliard, he won the Pulitzer Prize for his String Quartet in C minor. In 1931 he became Chairman of the Music Department of the University of Chicago and conductor of the Seattle Symphony from 1944 to 1948. Walter R. Cowles, who managed the Symphony Concerts in New Haven and who graduated from Yale in 1906, began teaching piano at Yale in 1911, and taught at the Neighborhood Music School as early as 1914. He later became professor of Music at Florida State University in Tallahassee.

CHAPTER TEN

THE OPEN DOOR—EARLY DAYS AND EARLY STRUGGLES

IT WAS frightfully hot that first night that Miss Beecher stayed at Wooster Street. The heat, coupled with echoes of "O Sole Mio" from afar and near made it nearly impossible to get to sleep. Strange sounds from everywhere created a veritable nightmare. In the misty glow of the gas street-lights, white-shrouded wagons rumbled by; elephants, followed by camels and then horses filed silently past.

Not until the following afternoon did Miss Beecher learn that her "night-mare" was in reality the circus which had come to town, filing its way from the railroad station to the grounds in the early pre-dawn hours. From those first strange days people began to realize that Miss Beecher had left Temple and Wall Streets at just the right moment to save the Music School. It is not amazing therefore, that some years later, a young newspaper writer by the name of Walter Winchell, sent orchids to Miss Beecher, as he did throughout many key cities of the country, choosing her as one of the three people who had done the most good for New Haven.

Miss Beecher recognized from the first that the school during the summer as well as during the winter was to become a place of refuge from heat and noise, from confusion and dissension. And for the talented who had little or no time to practice in the winter, these summer months were a welcome opportunity. Every student and teacher of the early days with whom I talked remembered with a nostalgic smile those summer-school sessions, climaxed with the inevitable picnics in Derby along the Housatonic. It was only natural that Miss Beecher should want to revive the memory of her early childhood days on Coram Hill and to share the memory of those country scenes which had so often been her only solace in loneliness. Year after year mothers as well as children who had never been beyond the New Haven Green were taken out into the country. In ecstatic wonderment the lives of young and old reacted to one of the richest of human experiences.

One of the families most prominent in the history of the School from its very beginning until Miss Beecher's retirement was the D'Amato family which lived first at No. 9 and then at No. 6 Olive Street. Frank D'Amato, one of the sons, vividly remembers the summer excursions as well as many details of the life on Wooster and Olive Streets in the earliest days. Except for one or two years when he was engaged as a professional musician in theatres and hotels, he was the conductor of the mandolin club during most of its existence. He also taught mandolin, banjo and guitar at the School during most of the period when the plectrum instruments were in vogue (up to about 1928). In an interview¹ with him at his studio he reminisced at great length about the influence of the Neighborhood House and particularly of the Music School upon his life.

"I remember taking the trolley to Derby on those summer picnics. We always looked forward to them as a welcome relief, and in fact our only relief, from the crowded city life. Most of the Mandolin Club always went along and some brought instruments. Here for example is a picture taken on the banks of the Housatonic River. Among the members of the Club you can see besides myself, Andy Colavolpe, Cosmo Volpe, Louise Nastri and Louis Midolo with his mandolin. We took the trolley to Derby and then the motor boat took us several miles up the river to the picnic grounds on the opposite shore. The boat came after us late in the afternoon. There were also a few picnics of just the faculty of the School and for these we went to Miss Beecher's old home in Shelton."

Thinking back to the pictures taken outside of Amalfi by Miss Beecher in the summer of 1914 (pictures which were later discovered to be of relatives of the Italian inhabitants of the Wooster Street area) and the pictures of the summer picnics that followed in the twenty's and thirty's, it is not difficult to understand the growing and deep affection with which the new director of Neighborhood School was held. The settlement school movement was beginning to change the meaning of democracy in America. It was evidence of this fact to learn from Frank D'Amato who was born on November 5, 1905 in Amalfi, Italy, that he became captain of the Boy Scouts at 221 Wooster Street, and that there are several pictures of him as he appeared on the baseball team at the Settlement. He took cello lessons from Mrs. Philip English at the Music School for which he paid but fifty cents per lesson. His appreciation

of this generosity was later paid back many times over, as was the case with many of the students. As leader of the mandolin club, Frank's annual salary ranged from ten to twelve dollars and as late as Mothers' Day of 1955, Miss Beecher did not fail to receive her bouquet of red roses from Frank D'Amato.

One other item of reminiscence which Frank D'Amato recalls could be quoted, "I also remember something interesting; at Number 14 Olive lived a Mrs. Davis who was very wealthy. Sometimes, when she would drive by in her limousine with her chauffeur she'd see me on the street and say, 'Run upstairs and wash up!!' I'd hustle up, and soon return with clean face and hands and clean blouse, and off we'd go. This was a big treat in those days.

"She used to also call us in when apples and pears were ripe, and we could pick them right in her back yard—and there were grapes on the vines. This would, of course, keep us from stealing them.

"I learned later that Mrs. Davis was the daughter of the Law family who owned the paint store of Booth and Law, since gone out of existence." This same Mrs. Benjamin Davis became one of the patronesses of the Music School Concerts and later lived on Livingston Street until her death.

The member of the D'Amato family, however, who played the most significant and the longest role in the history of the School itself was Andrew D'Amato. His first lessons were taken from Louis Lupo who graduated from Yale in 1913 and his next teacher was Susan Dyer who realized his great talents and who wanted to take the twelve year old boy to Florida with her, but Andrew remained in New Haven to become Miss Beecher's most valued assistant. In fact as time went on, the Music School became virtually his second home. To glance ahead for a moment we discover that Andrew D'Amato became one of the conductors of the School orchestra as early as 1920, that he was concertmaster of the Neighborhood House Orchestra from that same year until 1932, and that he graduated from the Yale School of Music at the age of twenty-one in 1925. During this period his activity as a composer is evidenced by the number of his compositions appearing on the programs of the Neighborhood Music School. He joined the New Haven Symphony Orchestra while at Yale and has been a member of the Orchestra ever since. In the fall of 1932 he assumed the conductorship of the Neighborhood Orchestra and remaining in this position

until his resignation from the School and the disbanding of the orchestra in 1947. It was about this time that Andrew D'Amato became supervisor of music in the West Haven Public Schools, a position which has demanded his entire time and energy. In the large D'Amato family it has been the boys who took up music. The father, who died in 1937, had a fine voice and was a professional guitar player in Italy before coming to America. The mother, who died in 1954 after an illness extending over many years played mandolin as an amateur.

In addition to Frank and Andrew, James D'Amato also became a professional musician. Besides his work as teacher of voice and piano, he is today organist at St. Michael's Church, a position he has held for over twenty years. The first son, Nicholas, who died in October of 1941, joined with the others to form "The D'Amato Orchestra" in the early twenties. A player of the mandolin and drums, the eldest of the D'Amato brothers was connected with the Music School from its earliest beginnings. In one of her reports Miss Beecher wrote, "When Susan Dyer, the first director of the Neighborhood House Music School was in charge, she turned to Nicholas as one of her greatest helpers. He was then about 18 years of age. After I became director of the School, he was also a great help to me in those early days. He played in the first public concert ever given by this school. . . . This concert took place at the Greene Street School, now Columbus School. He was president of the St. George Club, organized by Mrs. Dyer. That Club held together for over twenty-five years. In those days Nick was very proud of his little brother, Andrew."² In the earliest available Music School picture (furnished by Marion Rous and taken from the possessions of Susan Dyer) there are only three figures that can be identified today: Susan Dyer, Nicholas and Andrew D'Amato.

To take a still further glance ahead, it was the children of the D'Amato sister, Madeleine, who continued the influence of this musical family upon the Music School. Madeleine's husband, Frank Acquarulo, had died four years after his marriage and the two talented sons, William and Andrew soon became pupils at the Music School, the former playing the red cello given to him by his uncle, Frank D'Amato, and the latter taking up the piano. William's first teacher was Irene Anderson (Boyd) and later he studied with Leo Troostwyk. In addition to playing in the second Neighborhood Trio, he has done professional work in and about

New Haven. His daughter, Amy, is already studying piano at seven years of age. The second brother, Andrew, now professionally known as "Andy Ackers," has become a nationally known professional musician with headquarters in New York City. After studying at Yale with Bruce Simonds, Andrew became a member of the trio and a featured soloist with the Neighborhood School Orchestra conducted by his uncle, Andrew D'Amato. In addition to performing with Kate Smith, Vaughn Monroe, Benny Goodman, Jane Frohman and others, Andrew has composed frequently and is perhaps the most talented member of one of the most talented of the Music School's many musical families.

The familiar figure of old Mr. Andrew Amendola of Olive Street, the maternal grandfather of the D'Amato's, the Acquarulo's, the Lucibelli's and the Giovinile's should also not be forgotten. Mr. Amendola, whose tenor voice was once a feature at the famous Cappuccini Hotel outside Amalfi where Miss Beecher had stayed, sang Neapolitan Songs for the Annual Christmas parties at Neighborhood House as late as 1926. He was then 86 years old. And many who came to these parties recognized the picture which hung on the wall, the Arbor of the Hotel Cappuccini near Amalfi with Longfellow standing by. It was Rose Lucibelli's mother, the youngest Amendola daughter, not much older than the D'Amato boys, her nephews, who accompanied Mr. Amendola and who gave the D'Amatos their earliest solfege lessons. Without doubt this is the only family associated with Neighborhood Music School for four generations; Mr. Amendola's great granddaughter Linda Lucibelli, daughter of Peter, who also studied at the school, began her piano lessons there in the summer of 1956.

The task of rescuing the Music School from dissolution was a long and arduous one. As early as March 1917, over two years and a half before she became its official head, Miss Beecher called a meeting of some of the persons who have been key figures in the School's history.³ These included, besides herself, Mrs. Hemingway, Mr. David Stanley Smith, Mr. Steinert and Harry Jepson. Another meeting was held on April 14, 1918. All of these gatherings were at Miss Beecher's studio-apartment on Temple Street before she had severed all ties with her professional career as a pianoforte teacher.⁴ Finally, in 1920, the Neighborhood House was incorporated, the properties at 221 and 213 purchased from St. Paul's (see Chapter VII) and the work began in earnest. No feat of the

imagination is necessary to picture the buildings at 221 and 213 as real absorbents for populations overflowing. "In the year 1921 gangdom ruled in the vicinity. Waterside Park after dark, a deplorable spot, was the center of attack. Here in our own building was held a mass meeting at which Mayor Fitzgerald, Alderman Zola, and the late Judge Caplan addressed the people. The struggle against the illicit sale of drugs continued to some extent up to this time, but through the cooperation of the federal authorities this evil was abated in 1923, and the district made a fit one to live in."⁵

From the only available printed report of these early years (that for 1920-1921) which is labeled the Tenth Annual Report⁴ we should quote extensively:

The Annual Meeting of Neighborhood House on May 11, 1921, sees the close of our first year as a corporate body. We are now the owners of our splendid property on Wooster Street. . . .

There is still a large debt to meet for the payment of these two houses but we feel confident that the generous New Haven public will continue to help us in the future as in the past, so long as they are assured of the much needed and valuable work we are doing for the city in our efforts towards establishing good American citizenship among our foreign born. . . .

Under the able supervision of Miss Beecher the Music School is progressing with unlooked for rapidity. One hundred and seventy-six pupils [?] received instructions weekly. Through the interest of the children we are reaching the mothers and Miss Beecher's Sunday concerts are going far towards bringing the influence of settlement work beyond the child into the very home life. Their musical enthusiasm is tremendous and space and money alone limits our members. . . .

The baseball league is made up of teams from Lowell House, Davenport, and United Workers, also Y.M.C.A. Ages: 14 to 16.

The Scout troupe organized this winter bids fair to grow and is already cramped for space. Three of these boys have worked in the garden to pay for their suits.

From page thirteen of this printed brochure is Miss Beecher's report; it reveals the aims of the Music School: its goal as a full-fledged preparatory music school.

It has been said that the home is the bulwark of a nation and when a boy and girl speaks of the school as the music home, I feel that one of the fundamental principles of its existence is being realized; for the Music School stands for home life, love, happiness, helpfulness, courtesy, culture. Instinctively, quarrel-

ing and roughhousing are left outside. Not long ago a little lad forgot for the moment to remove his cap, and the playmate who was with him said, "Don't you know better than to keep your hat on; over here is just like a church!"

From April 1st, 1920 to April 1st, 1921, 1500 lessons have been given. There are lessons in piano, violin, and mandolin. There are six teachers on our teaching staff.

The School maintains three small orchestra groups, the Old Neighborhood House Orchestra, and the Senior and Junior School Orchestras; The Neighborhood House group is made up of young men who came into the School eight years ago as small boys. At that time Susan Dyer was in charge of the work⁶ and the training and influence which they received from her has been far-reaching in its results. The Senior School Orchestra is composed of pupils who have been studying in the School two or three years; one little boy has made the proud record of not having missed a lesson since he began, almost three years ago. I am glad to say most of the boys in this group are Boy Scouts. The Junior Class are playing simple music in unison.

One of the finest things accomplished among the violin pupils is the desire to be of use to one another. Almost every week one of the young men from the Neighborhood House Orchestra will drift in to play with boys in the Senior Class. The Seniors catch the spirit and come in for Saturday afternoon rehearsals to help the Juniors, as a few of the youngest of the violin pupils are passing through that stage when the bow goes off at the wrong angle and the tones are anything but musical. They need encouragement and guidance, so a period is set aside for extra practice and the more advanced pupils take turns in helping me with the lessons, and out of all this mingling and working together we find happiness and good comradeship. . . .

As far as possible the pupils for the school attend one of the four classes in which ear training, elementary harmony and history of music are taught. The ear training leads to the writing of simple melodies from dictation and transposing the same into different keys. At the end of the school year, the classes in harmony will be given the examinations given at Yale Music School as entrance exams. The classes in history of music are studying the lives of musicians. One week I tell the stories and the next week the boys and girls tell the stories to me.

In the fall a singing club was organized with a membership of twenty-four girls. Good progress was made and the rehearsals greatly enjoyed, but soon after Christmas the work had to be discontinued on account of the illness of their leader.

During the year four school concerts have been given, an Artist concert and a Christmas Cantata. . . .

In January a new interest was added to the house in the form of an Art class made up of small boys. They are drawing from casts and the results are remarkable and hold great promise for the future. . . .

The cultural instincts which for centuries have made Italy the art center of the world are here in America today in the minds and souls of many of our Italian neighbors, and I believe that through music and art we have one of the broadest, swiftest channels through which the work of Americanization can be accomplished.

The earliest available printed program of a concert given by the Neighborhood House Music School is for Sunday, March 12, 1922 at the Greene Street School.

Since the concert of 1925 is classified on the program as "The Fourth Annual Concert", we deduce that this 1922 concert was considered the First Annual Concert, although it was not so designated. We also know, as heretofore mentioned, that concerts had been given by the Music School pupils nearly ten years prior to this significant date. There is even one mentioned as early as 1914 at the Greene Street School, but this must have been under the auspices of the volunteer teachers from St. Paul's. From the "PERSONEL" (sic) quoted on the back of the program we find many familiar names:

Neighborhood House Orchestra, Mr. Carl Bricken, conductor:

Andrew D'Amato	Jack Sam Marco (sic) (Sammarco)
John Zito	Andrew Criscuolo (sic)
Matthew Covone	Nancy Sam Marco (sic) (Sammarco)
Frank DeMatteo	Anne Bosse
Anthony Lupo	James D'Amato
Salvatore Benevento	Margaret Vastola

*School Orchestra, Mr. Andrew D'Amato and
Mr. Fay E. Bricken, conductors:*

Willie Covone	Frank Ferrucci
Andrew Criscuolo	Louis Buono
Jack Sam Marco (sic)	Angelo Cappialo
Remualdo Mansi	Nick Volpe
Bennie Tutora	Nancy Sam Marco (sic)
Ralph Carrano	Anne Bosse
	Margaret Vastola

Mandolin Club, Mr. Fay E. Bricken, leader:

Lena Landecina	Salvatore Mansi
Carmalina Volpe	Frank D'Amato
Dominick Sam Marco (sic)	Remualdo Mansi
Louis Midolo	Bennie Tutora
Nancy Sam Marco (sic)	Anna Bosse

Today's personnel (1955) of the New Haven Symphony Orchestra still has the names of Andrew D'Amato and John Zito. Frank DeMatteo a long time member died only four years ago. Matthew Covone, Willie Covone, and Andrew D'Amato had been pupils of Susan Dyer in 1915-1916 five years previous; Louis Buono and John Zito had been pupils of Miss Monson at this same time; James D'Amato had been a pupil of Miss Brown (Mrs. Simonds) and Margaret Vastola of Miss Beecher.

Matthew Covone, who left the School after the resignation of Miss Dyer, later studied with Isadore Troostwyk, violin teacher of the Yale School of Music, and he played in the New Haven Symphony until 1929. Born in Atriani, Italy in 1900, he studied clarinet from the age of five to eleven. When the author interviewed him in May, 1955,⁷ he vividly recalled such events at the Music School as the summer picnics at "Miss Beecher's Hundred Acres" as he called the spot.

In typical Italian fashion all the Covone children were taught solfege by their father as early as age three or four. At the age of eight or nine they were then sent to an instrumental teacher. In 1923, while a member of the New Haven Symphony, Matthew became conductor of the Neighborhood Orchestra until he decided to go to Chicago to join his oldest brother. He soon returned to New Haven, but the brother, Fortunato, remained flutist of the Chicago Opera for forty years and was, in addition, the accompanist of the famous Galli-Curci in the flute obligatos of her coloratura cadenzas.

To return to the program of this first annual concert, we note that the conductor of the Neighborhood Orchestra was Carl Bricken who later became conductor of the Seattle Symphony. This is also the program in which Andrew D'Amato is listed as one of the conductors of the School Orchestra. He was a second year student at the Yale School of Music at this time. Fay Bricken, who headed the violin department of the Neighborhood Music School in 1921, was listed as leader of the Mandolin Club which Frank D'Amato

conducted for so many years. The program for the next year lists Mr. D'Amato as leader. The name of Frank Ferrucci on the program must be that of the musical family with whom conductor Vestuti later studied. This program also lists a family of Volpes, Nick and Carmelina. There have been three different families of that name (see Chapter XVI), but this is the earliest. Nick was a fine violinist and Carmelina played the mandolin.

The story of Louis Midolo⁸ whose name is first mentioned in this 1922 program is one of the most significant and typical in the history of the School. In addition to playing the mandolin, Louis studied the cello and later the double bass; he became the cellist in the School's first trio and first string quartet, both of which groups played on many programs over a period of years. He was born in Siracusa, Sicily on January 13, 1908 and was brought to America at the age of two, one of a family which later consisted of eleven children. His only musical brother was Sebastian who played mandolin and violin. His sister, Mary, the possessor of a beautiful dramatic soprano voice, died an accidental death during the time she was a member of the Young Womens Singing Club. Louis' first contact with the Neighborhood House Music School came when he was thirteen years old. He had learned to play the mandolin and had heard of the Music School where they welcomed anybody who wanted to play in groups. Essentially a contrast to the pool-playing hoodlums of his district in the early twenties, Louis Midolo led a lone life with his strong inner urge to better himself. Soon after his arrival at the School he began cello lessons on an instrument purchased for him by Mrs. Eugene Bristol. After Mrs. English resigned as cello teacher, Louis continued his studies with Leo Troostwyk. Even after his marriage to Florence Russo, who was born in Caserta, near Naples, he continued to play the cello transferring to double bass in 1935 when he met Joseph Iadone. During these student years life was difficult for him; his father, a baker, continued to collect his son's pay in order to help support the large family. For fifteen years Louis worked nights as a baker giving up the trade in 1941 and not returning to it again until 1950 when he established his own shop on Grand Avenue. Today he is a baker at the Masonic Home in Wallingford.

During all these years Louis has continued his music, playing professionally on the banjo, guitar and double-bass. "I attribute my thinking and idealism to Miss Beecher and the Music School.

My meager education in music has paid off, both morally and financially, and my fifteen years as a professional musician have raised my station in life as well as my standard of living. Although Miss Beecher knew none of the inner workings of money and its value, if her idealism reached ten per cent of those with whom she came in contact, then it was worth it all" Louis Midolo's children were Josephine, who studied piano with Miss Beecher; Carmine who studied trumpet with Louis Mazza and Al Amato, prominent trumpet players and teachers, and Lawrence, a brilliant student of the piano (see Chapter 18) now an engineer with Allis-Chalmers in Milwaukee. A frequent recipient of the Kate Lee Lewis Scholarship, Lawrence performed, at age thirteen, a complete recital of works by Bach, Mozart, Schumann, Chopin and Grieg.

The name of Christine Gambini, which appears twice as soprano soloist on this First Annual Concert, is found on many programs and is mentioned with glowing eulogies in many newspaper clippings. She was guest soloist of the Fifth Annual Concert in Sprague Hall on April 17, 1926. A pupil at the School of Miss Genevieve Bailey, Christine later went to Juilliard and also studied privately in New York. In August of 1924 she tried out for a role in Max Reinhard's production of the *Miracle*⁹ and was assisted in her acceptance by a letter of introduction from Mr. Buckley of New Haven. At the behest of Mrs. Eugene Bristol of the Advisory Board nearly one hundred dollars was raised to finance her start in New York, so great was the confidence of the Board in her ability. It is not surprising to learn that Christine soon became a social worker and was on the staff of the Italian Welfare League of Brooklyn for several years. The accompanist for Miss Gambini on April 17, 1926 at Sprague Hall was Miss Mary Nicoll, a well-trained pianist, teacher at the Music School as well as frequent accompanist, and close friend of Miss Beecher. From Pasadena, California on February 13, 1956, following Miss Beecher's death Miss Nicoll wrote, "I think Miss Beecher's greatest contribution was her love which was universal. She always trusted and believed the best of everyone. . . . I remember how, on one of her trips abroad, Schumann Heink was a passenger on the vessel and they soon became very friendly and had many talks."¹⁰

Among the pupils of Mrs. Gleason, violin teacher during these years, one of the most amazing was Fred Amore, who won a

Samuel A. York Scholarship in 1924. To quote from a New Haven *Register* clipping of that year:¹¹

One of the most interesting and unique stories relating to pupils of the Neighborhood House Music School is that concerning Fred Amore, who appeared one day before Mrs. Dorothea Gleason, violin instructor, saying he wanted to take violin lessons. Upon examining his left hand, she discovered that the first joint of one of its fingers had been cut off, and she had to tell him that it would be impossible to play with that hand. He was not discouraged with that statement but continued to hover around the classroom listening to the instruction being given to those who had perfect hands with which to play. Within three weeks of his first visit to the School he appeared one day with a smile on his face and a violin under his arm, as he had coaxed his father to buy him one. Under those circumstances neither Miss Beecher nor Mrs. Gleason had the heart to turn him away. While considering how the feat to teach him to play in the reverse position might be accomplished, a case was cited of a fine violin player in Boston who met with an accident to his left hand and had the persistence to begin playing in the reverse position. The story was told in the presence of Fred Amore who listened eagerly and upon its conclusion he said, "If that man did it, I can do it." He will play in one of the violin ensemble numbers to be given in Sprague Hall. . . .

From a newspaper clipping of the fall of the year 1922 we read the following that is significantly portentous:¹¹

Italians have always been noted as musicians and painters. New Haven has a large population of this nationality. Perhaps some day "the stone which the builders rejected will become the headstone of the corner," and one of these little foreigners who seems to play a very subordinate part in our community may turn out to be greater than any of us. Andrew D'Amato, who took his first violin lessons at 213 Wooster Street when a small boy, is now playing in the New Haven Symphony Orchestra, and is making a fine record in his second year as student at the Yale Music School. He is on the teaching staff of the Neighborhood School and is first violinist in the Orchestra. . . .

On Sunday morning the Neighborhood House String Orchestra meets for rehearsal. This is a bringing together of young violinists who are making music a profession or at least finding in it an intense interest in life. Alphonse G. Vestuti, whose symphonic poem, *Jean Val Jean* [sic], which was played at the graduation exercises of the Yale Music School last spring and which will long be remembered for its strength and beauty, is now conducting this group.

John Zito who as a boy studied at the neighborhood institution, entered the Yale Music School this fall. In spite of the difficulty he has in supporting himself, he is holding his head high and will no doubt emerge with flying colors and will render his contribution to the world of musical art, which has long been his dream.

Time has in great measure vindicated the predictions of the unknown writer of this article. Thirty or more years later we find that John Zito is holding an important post in the viola section of the New Haven Symphony Orchestra. Andrew D'Amato has become music supervisor of the West Haven Schools, and in July of 1955 Alphonse Vestuti was appointed supervisor of music for the Town of Hamden.

Although never a pupil at the Neighborhood Music School, Alphonse Vestuti conducted the orchestra there for eight years, 1922-1923 and 1925-1932. In an interview¹² with the author in May of 1955 he related the following: "I was born in New Haven in 1898, and my early musical education in the City was a fantastically confused mixture of old world and new world methods. Because I had received good marks in music in school, my father thought I should study a musical instrument. He knew that a fellow-worker in the factory was a music teacher so I was sent to him. Unfortunately this man was a flute teacher and I had chosen mandolin. However, just about this time somebody gave us a violin and so I took violin a year or so from the flute teacher, after I had originally chosen mandolin. I was then sent to a musical family by the name of Ferrucci. Here I had two teachers because the father who was to teach me violin played the harp and his son played the violin. I finally studied with a violinist and then with Isadore Troostwyk before I entered Yale School of Music in 1917. When I conducted at the Neighborhood House Music School there were two distinct orchestra groups. The one I led offered opportunity to the advanced pupils and, of course, to all others interested in playing in a group of symphonic caliber. It was, in fact, the only such organization in the New Haven area, outside of the New Haven Symphony itself. This group met on Sunday mornings. The second group, which met on Friday evenings, was called the School Orchestra and was a training group open to all who were able to play. As the School grew and as the standards increased, the two groups were integrated. The one thing I remember most

about Neighborhood Music School was that you always got the feeling that everything possible was being done for the individual pupil, bright or dull. There was always the atmosphere that the pupil came first."

The Second Annual Concert of the Neighborhood House Music School was given in Center Church House on April 21, 1923. No personnel list is given but significant additions to the list of soloists are the names of John Amarone and Mary Christina. Of interest also is the fact that Anna Scola, who was awarded a Samuel A. York Scholarship in 1924 in piano and who was pianist in the School's first trio, performed an original composition by Andrew D'Amato entitled "Barcarolle". From a newspaper clipping¹³ in 1923 we find a picture and the following information about John Amarone:

One day during the past winter a small lad with a mandolin under his arm rushed into the Neighborhood House Music School and exclaimed that he wanted to begin lessons on the mandolin right away. Miss Beecher asked if he had ever taken any lessons and he said, "Oh yes, but my uncle has left town and I have nobody to teach me now." He was at once enrolled as a pupil and has proven to be one of the brightest musicians in the School. One day recently he was discovered playing a violin in which he had never been instructed, and more than that, he was reading a piece of violin music very well. He has organized a tiny orchestra consisting of himself, two violins and one guitar player, and has elected himself as leader. They have already played at two Italian weddings and have another engagement pending. Little John is to be one of the soloists at the concert to be given on April 21 in Center Church House.

Mary Christina's first public performance in 1923 must have been an early indication of her later successes. We find her listed as a member of a string quartet and as soloist for the next three years, as well as a member of the orchestra. To take a brief glance ahead for a moment, at the Sixth Annual Concert, in 1927, a performance by the First Neighborhood House trio was featured. The members were: Mary Christina, violin, Louis Midolo, 'cello, and Anna Scola, piano. This program is illustrative of the versatility of both Mary and Louis because following the trio there is listed a cello solo by Golterman played by Louis Midolo and a violin solo, Canzonetta, by D'Ambrosio, played by Mary Christina. Speaking of Louis' versatility again, it is interesting to note that in December

of that same year, 1927, he acted in Rostand's "Romancers", one of three one-act plays given by Neighborhood House. Between the acts the Neighborhood Trio, of which he was 'cellist, performed six numbers!

But the real question for the future of the Music School was one of self-identity. Now a part of the Neighborhood House insofar as plant and administration were concerned, it was difficult for many to conceive that in the Music School, art and life are never separated, and consequently that self-identity was precious. The din of practicing is too often deceiving; there is a true inward voice that many "outsiders" are incapable of hearing. Actually the thin pasteboard-like partitions into which some of the rooms at 213 Wooster Street were divided did not make suitable quarters for giving music lessons. The overwhelming numbers of participants in the other areas of activity made the aesthetic subjects strive in vain for adequate locations. Probably the most influential person on the Advisory Council of the Neighborhood House was its faithful President, Samuel A York. He gave, over the years, much of his time, money, effort, and influence. Perhaps he did dislike holding the monthly meetings where practicing was going on, but he showed his kindness to both Miss Beecher and her secretaries in ways which shall probably never be fully known. Over the years his financial wisdom was invaluable and badly needed. Business acumen and the efficient conducting of meetings are not always interesting to philanthropic members. However, as one early Council member put it, "Mr. York's part in the meetings and that of the other people at Neighborhood House were all very interesting, but we always awaited Miss Beecher's reports most eagerly because they were so inspiring to all of us".

There were to be two deciding factors or events in the preservation of the self-identity of the Music School. They occurred in the years 1924 and 1926, and both were the result of Miss Beecher's vision and her implacable faith in the destiny of her school. Almost imperceptibly there were broader and more pervasive indications of her continuing presence and influence, but there was a desperate need for some event of almost cataclysmic proportions to reveal this vision. Miss Beecher was not groping in the dark nor was the Music School ever to veer into a tangent that could never bring it back to its central destiny. The victory for self-identity for the Music School was won in February of the year 1924 when David

have always considered music as an exercise in devotion, or as a sacred region penetrable only by love and humility.

Above all—at least to me—music is the only perfect universal language. This is a platitude only because it happens, like other platitudes, to be based on incontrovertible truth.

The only times when I have witnessed a state approaching the brotherhood of man have been moments of music, when hundreds of hearts beat to the same rhythm and lifted to the same phrase, and when all hate, all envy, all greed were washed away by the nobility of sound. Words are so often the agents of destruction; music—good music—can only build. And to learn the language of music—or at least to respond to it—one needs only an ear and a heart. It is only the deaf or the spiritually atrophied who do not somehow feel themselves exalted and purified in the presence of great music.

When David Mannes came to New Haven to speak on behalf of the Neighborhood House Music School, he was a nationally famous musician. By reason of continued illness as a child he developed early an intense need of beauty to alleviate not only physical pain but that spiritual pain which sprang from immersion in the sordid surroundings of the district. His first opportunity to study music came when “a professor of the violin” appeared in the neighborhood and offered free lessons to anyone who purchased an instrument from him.

The small David Mannes was among the first to produce the necessary five dollars, for which he received a violin, bow and box and instruction in the first rudiments of violin playing. After having sold a number of other violins, the professor disappeared, leaving the boy to puzzle out as best he could the manner of playing the instrument. He progressed so well that one day, as he was practicing, a negro who proved later to be an excellent soloist, and an illuminating teacher, stopped to listen, and then to talk to him. Under the tutelage of John Douglas, in whose memory Mr. Mannes founded some years later the Settlement School for Colored Children, the lad developed rapidly as a violinist.²

Born in New York on February 4, 1866, David Mannes later became concert-master of the New York Symphony Orchestra under Walter Damrosch, and also toured the country with his wife, the former Clara Damrosch, giving violin and piano sonata recitals. It is of interest to relate that in February of 1956, in celebration of David Mannes' 90th birthday, Myra Hess and Isaac Stern donated their services at a similar sonata recital to raise \$90,000 for an ad-

ditional building for the present-day Mannes School of Music. The tickets were \$100 each.

Among her many contributions to the musical life of New Haven, Mrs. Eugene Bristol's influence in bringing Mr. Mannes to the city was one of the most significant. Mrs. Bristol was the aunt of the famous New York music critic, Lawrence Gilman. An excellent pianist and a vital factor in securing many soloists for the New Haven Symphony Orchestra Concerts, she drew many musical people to her home at 119 Whitney Avenue opposite the Historical Society. Her interest in the Neighborhood Music School and Miss Beecher was sincere; her purchase of Louis Midolo's first cello is but one example. Because her summer home at Seal Harbor, Maine, bordered that of Mr. Mannes, Mrs. Bristol was able to lure that celebrated musician to New Haven. He was indeed curious to meet the woman whom Mrs. Bristol had described to him and to see at first hand the work of the New Haven counter-part of the East Third Street Settlement School.

In order to bring about the appearance of Mr. Mannes in New Haven, Miss Beecher made her first visit to the Mannes Music School in 1923. It was one of her never-to-be-forgotten experiences. After a tour of the building with Mr. Mannes, she said to him, "Oh, Mr. Mannes, it's just like a church here, it's so wonderful." With his arm on her shoulder he said, "Your saying that has made me very happy. That is just what I have always wanted it to be."

When Miss Beecher returned to New Haven and to the next meeting of the Board in Dean Smith's office at the Yale School of Music with the news that David Mannes was coming to New Haven to speak on behalf of the Music School, all of New Haven's musical elite were much interested and it was suggested that Mr. Bruce Simonds and Mrs. Norman Donaldson, two of the city's foremost musicians, be asked to perform for the occasion. Members of the Junior League would be ushers, and according to the newspaper reports,

David Mannes will be considerably entertained during his stay in town. Mr. and Mrs. John Day Jackson, whose house guest Mr. Mannes is, are giving a dinner at their home in his honor. There will be sixteen guests at the dinner. Tomorrow noon, Prof. H. Stanley Knight is giving a luncheon for Mr. Mannes at the Lawn Club, and following the lecture tomorrow night, Mrs. George Parmly Day and Mrs. Eugene Bristol are giving a reception in honor of Mr. Mannes at Mrs. Day's home. Over one hundred

eighty names are to be counted on the list of patrons and patronesses for the lecture with the President of Yale and his wife leading the list, and Dean Smith of the Music School introducing the speaker.³

But all was not to go as the New Haveners had planned it. When Miss Beecher returned to New York to make final plans with Mr. Mannes, he was very adamant on one particular point: "I will not come unless you have a program of the students of the School with their orchestra along with the lecture." This was not the expected thing, but there was no way out. No less unexpected was Mr. Mannes' declining of the second day's luncheon at the Lawn Club on a very few hours notice, the reason being that he had to visit the Music School where he met privately a group of small boys whom he took with him into a side room and to whom he told the story of his early life, his struggles to get music, his Negro teacher and the founding of the Lincoln Settlement School. Many years later David Mannes remembered the names of several of these boys with whom he talked on Wooster Street, in New Haven, and he would inquire about them whenever Miss Beecher visited him in New York. His parting words to her on these visits were always, "If ever I can help you, let me know as I know what is lacking." He who had seen the "shaft of revealing light" knew what wonderful opportunities there were to put into realization the dream he had had ever since the years when, as a schoolboy, the call of "Professor Benjamin" for "free" lessons had proven such a sordid commercial venture.⁴

The faculty names listed on the program for this memorable first concert in Sprague Hall should not go unmentioned. Miss Beecher's assistant director at the Music School at this time was Mrs. Dorothea Gleason who taught violin; the director of the School Orchestra was Miss Mary Deming who had graduated from Yale School of Music in 1910. In addition to directing the School Orchestra at this time she took over the leadership of the group singing. A pupil on the pianoforte of Lewis Williams of Yale, Miss Deming's teaching was some of the best the School has ever known, according to personal recollections of Board members. Besides all her musical duties, Miss Deming acted as the Secretary of the Advisory Board. In 1942 Dean Simonds donated to the Neighborhood Music School a large part of her library of chamber music which had been left to the Yale School of Music.

As for the program itself, there were solos by Nicholas Volpe, Willie Covone, Anna Scola, Mary Christina, Andrew D'Amato and John Zito. The personnel of those giving the program were: Joseph Accorso, John Amarone, Fred Amore, Mary Christina, Ralph Colavolpe, Willie Covone, Ralph Carrano, Fortunato de Felice, Ralph DeMartino, Frank D'Amato, Joseph Elpe, Michael Frisa, Remaldo Mansi, Louis Midolo, Louise Nestri, Anna Scola, Tony Sicignano, Benjamin Tortora, Philip Vallonbroso, Margaret Vastola, and Joseph Vigliotte.

New names which were added to the Advisory Board during these years were Prof. William Lyon Phelps, Yale's most famous English teacher; Mrs. Walter Perry, a loyal supporter of Miss Beecher's work for many years; Mrs. Thomas H. Prentice, Mrs. James S. Wheeler (see later Chapters); Mr. Joseph Anquillare (see later Chapters); Mrs. Wendell Berger; Mrs. Otis Bunnell, later chairman of the Advisory Board; Mrs. Eugene Bristol; Mrs. Charles A. Dinsmore; Mr. John I. H. Downes, artist; Miss Marion Fowler, treasurer of Neighborhood House; Mrs. H. Stuart Hotchkiss (see later Chapter); Mrs. Lansing Lewis (see later Chapter); Mrs. Philip Pond; Mrs. W. F. G. Swann (see later Chapter); Mrs. Van Court Tapp, prominent New Haven musician and counselor of Young Musicians. Mrs. Clarence Bolmer became president of the Board in 1925.

The inspiration which David Mannes had brought to New Haven's Settlement Music School would be deep and lasting. It could not fail to be a deciding factor in the continuance of the School and in the maintenance of its self-identity.

CHAPTER TWELVE

TOYNBEE HALL

THE second deciding factor, to glance ahead for a moment, in the victory of the Neighborhood Music School over uncertainty and oblivion took place, in a sense, in Europe. The occasion was the Second International Conference of Settlements held in Paris from June 30 to July 5, 1926. The First International Conference had been held four years before at Toynbee Hall in London in July of 1922. Now, settlement workers from all over the world were to assemble again; twenty nations were represented with over two hundred and fifty delegates, America, France and England having the largest representations. Two figures stood out and they were both from Toynbee Hall, Mr. E. St. John Catchpool, sub-warden, who as general secretary planned the conference, and Mr. J. J. Mallon, warden. It was the latter's account of the fraternizing at Toynbee, during a strike, of miners and Cambridge undergraduates that disclosed the essential love of justice at the bottom of English thought and practice.¹ It was also the opportunity for Miss Beecher for a friendship as a result of which she went to England to visit the London settlements directly after the Paris Conference. For those who knew Miss Beecher during the last thirty years of her life, there could be seen and felt in her philosophy the ideals expressed by this great International Conference, as well as those of other lesser conferences, mirrored and inextricably mingled in confirmation and vindication of her own personality. The philosophy was there for all to see: lived in deeds, perhaps, better than it has been expressed in words written down. It was because of the moving message of greeting from Dame Henrietta Barnett, President of the International Federation of University Settlements, that Miss Beecher was anxious to accept the invitation of J. J. Mallon. Here, in part, are the words² of Dame Barnett:

In 1873 Canon Barnett and I went to live among the people of Whitechapel, going frequently to Oxford and Cambridge, and to use the words of the Archbishop of York, to "invite University men to become the neighbours of the working poor, sharing their lives, thinking out their problems, learning from them the lessons

of patience, fellowship, self-sacrifice, and offering in response the help of their own education and friendship."

So generous was the response to that invitation to young and vigorous and happy men to come and 'sup sorrow with the poor', that in 1884 we had to build a large house to contain them, and since then the many men who have come to live in Toynbee Hall have learnt to know and be known by the out-of-sight classes, and with the experience there has been born a dynamic passion to obtain social justice.

This is true of all settlements in all countries, but I sometimes wonder if, in these latter days, Settlers realize the possible force of personal friendship; or whether, under the influence of the spirit of the age, they are more ready to depend on legislation and organization, than on the grasp of the human hand, the blending of individual minds, and the indispensable need of interchange among the sources of character and affection.

Founded in 1884, Toynbee Hall, London's first settlement was located in the most hopeless and squalid slum area of the world's largest city. "My friendship with Mr. Mallon," said Miss Beecher, "resulted in my visit to London and the famed Toynbee Hall. When I arrived there, I was nearly overcome by the look of pathetic hopelessness that spoke from the faces of all the people, mothers and children alike. I shall never be able to forget it. They seemed to express the sense that each generation would be the same, year after year, with never any chance for escape in the future."

The brief acquaintance which Miss Beecher made with Jane Addams during the Conference was an episode that lived long in her memory and served as an inspiration and guide in times of despair. Although not physically strong in the Paris days of the Conference, Jane Addams had a very powerful personality which had a profound effect upon all who knew her. It was partly because of this friendship, brief as it was, that Miss Beecher visited Hull House in Chicago a short two years later, but it was too late to see Jane Addams there. Instead, a new memorial building had been completed and Miss Beecher lodged in the Jane Addams Memorial House. Now there came back to Miss Beecher the quiet confidence and love which the feeling of the "open door" had always engendered. In contrast to London and Paris, however, was the look on the faces of those who entered this open door. Instead of utter despair which she found in London, here Miss Beecher saw hope and expectation. The future in America *could* be different! In his

book,³ *MUSIC FOR EVERYBODY*, Marshall Bartholomew has expressed the fundamental aspects of this American philosophy:

There are three central principles upon which our work is being conducted:

- 1) People love most the music they make themselves, no matter how simple or crude it may be.
- 2) People must be awakened through the heart, not through the head.
- 3) Music Education misses its goal as a great cultural influence in a democracy when it features the special training of the exceptional talent at the expense of the rank and file.

One other friendship, to take a still further glance ahead, which Miss Beecher formed at the 1926 Conference was that with Mrs. Janet Schenck, who was at that time head of the Neighborhood Music School of New York and who is today director-emeritus of the Manhattan School of Music. Perhaps the effect of the Paris Conference did not reach its fullest impact until Mrs. Schenck had come to New Haven in May of 1927 to speak at the Sixth Annual Concert at Sprague Hall where she was introduced by Dean Smith. Author of "Music Schools And Settlement Music Departments"⁴ and "Music, Youth And Opportunity"⁵ Mrs. Schenck gave further support to Miss Beecher's plea for the preservation of the self-identity of the Music School as a unit, separate and apart from the rest of the Wooster Street Settlement. This theme, expressed or implied, was to be the silent objective of many of those connected with the Music School, pupils, teachers and Council members alike, until its partial consummation in 1932 and its complete realization in 1945. "The existence," said Mrs. Schenck, "of 143 Music School Settlements in this country at this time is concrete proof of the permanent value of the work as a vital civic force. The Music School or Settlement Music Department aims to make finer young men and women, better citizens, more intelligent and larger audiences. Its first and primary principle is that music is a spiritual, intellectual and creative force in human life. We have too long regarded music as a parlor embellishment."⁶

The effect which the appearances of David Mannes and Janet Schenck had upon the destiny of the Music School was to reach its first climax in 1928. In the meantime the School had continued to grow, and the vision, now enhanced by the experiences of London's

Toynbee Hall, Chicago's Hull House, and New York's Rivington Street, made the School too strong to lose its identity under the influence of extra-musical pressures.

But our glance ahead has interrupted our story, and we must return to the Neighborhood Music School at 213 Wooster Street in New Haven in the fall of 1924.

CHAPTER THIRTEEN

THE OPEN DOOR — 1924-1925

ON March 18, 1924, the mother of the Sammarco children had written a letter to Miss Beecher from Passaic, New Jersey. This communication serves to explain the disappearance of the names of Nancy, Grace and Jack Sammarco, the children who took such an active part in the program of March, 1922. The letter¹ written on wrapping paper in pencil is, in part, as follows:

Dear Miss Beecher:

I wanted to write earlier, my dear Miss Beecher, but I have no courage, because every time I remember you I cry, because I think I've lost my mother. Because the good you've done to my children no one could possibly do. None of my children and until we are alive we all will remember to say, "Oh dear Miss Beecher". Especially Nancy, she never will forget you. We say, "St. Joseph must let us all live and before we die we will see you. . . ."

(Signed) Josephine Sammarco

It was also in 1924 that Gertrude Lanz (Lindsay)² began teaching violin at Neighborhood House Music School. In an interview with her on June 9, 1955, the writer learned that she taught there four days a week from 1924 to 1937. Undoubtedly this is the longest tenure of any teacher with the exception of Andrew D'Amato. During the year 1926 she was in charge of the School during Miss Beecher's absence in Europe, when the latter attended the International Conference of Settlement Workers. She came to the School after the resignation of Mrs. Dorothea Gleason, and it was Miss Lanz who started the first rhythmic class. She had studied with both Isadore Troostwyk and his successor, Hugo Kortschak.

It is interesting to recall that the very first of her many pupils at the Music School was James Scialabba, living nine blocks away from the School, taking two lessons per week. This ten-year-old lad made perfect attendance from the first week in September until the third week in June, 1925. His prize was a new violin case. A prize of a five-dollar gold piece was also awarded to a high school boy, Cosmo DeVito, for perfect attendance both for lessons and for orchestra rehearsals, good work accomplished, and loyalty to the School.³ In 1928 four other names were added to these two, for a total of six

prizes for a year's perfect attendance: Grace O'Brien, Mary O'Brien, Cosmo DeVito, James Scialabba, Michael Vastorella, and Nicholas DeGennaro. Today James Scialabba, is a prominent New Haven dentist. During her entire stay at the School, Miss Lanz, who was also trained for business work at Mt. St. Mary's on the Hudson, frequently acted as secretary for Miss Beecher, whose inclinations along this line were such that Miss Lanz was in continual demand.

We note that the three Colavolpes, Andrew, Ralph and Fred, in addition to performing in music, took part in a play presented in 1924 by the Neighborhood House Troup 50 B.S.A., entitled "A Strenuous Afternoon." On this occasion, Andrew played in the Mandolin Club as well as the leading role, that of Scoutmaster. There are many other names which constantly occur on these early programs from 1922 to 1928. Joseph Elpi, who was a close violinist friend of Frank D'Amato in the early days, played Ole Bull's "Melody" in Sprague Hall in 1925. Since, after the appearance of David Mannes, all of the future annual concerts were given at this Hall, the opportunity to appear in this famous auditorium was no small incentive and inducement.

In May of 1924 the Music School participated in the first nationwide music week program, a role in which it played a prominent part each year thereafter. In addition to those already mentioned, other names which frequently appear are those of James Appi, Ralph Apecelli, Frank Vincenzito, Julius Anastasio, Cosmo DeVito, John Genetti, and Libero Esposito. The last three, along with Louis Midolo, formed the School's first string quartet, although in 1927 Andrew D'Amato took Cosmo DeVito's place to give the first performance of his own composition for string quartet. Other names of importance on the programs of these years are: in 1924, Joseph Accorso, Ralph Carrano, Fortunato DeFelice, Ralph DeMartino, Michael Frisa, Remauldo Mansi, Louise Nestri, Tony Sicignano, Benjamin Totoro, Philip Vallonbroso, and Joseph Vigliotti, all appearing over a period of years. New names in 1926 are: Angelina Gravi, Theresa Manzi, John Vanacore, Cosmo Pocograno, Ralph Mantagno, Salvatore Carbone, all in the Junior Violin Class. Others who were in the orchestra were: Louis Bove, and Ralph Scota. In the year 1926 new names from the violin classes were: Pasquale Longobardi, Luigi Scarmalia, Salvatore Murgio, Michael Vastarelli, Dominic Marreno, Pasquale Sola, Anthony Matazzara, Domenick Messina and Michael Rocco. By 1927 we see some familiar names:

Sebastian Midolo, Michael DeRosa, Alphonse Rossetti, and Joseph Triolo. The names for 1928 which are new are: Walter Decko, Albert Mancuso, Mary Norwalk, Helen Scola, Dominick Bovenito, Morris Sussman, Anette Amerone, John Paolillo and Fannie Totor, all violinists.

The summing up of the work of the year 1923-1924 stands for steady growth toward higher musical standards.

The study of an instrument is a form of craftsmanship prompted by a craving for beauty, calling for skill, unrelenting patience, the focusing of the mind, and a sense of pride in labor well done. This craft fills a need in the life of many an Italian which nothing else can equal. It is not a changing influence but, commencing in childhood, becomes a part of self. Sometimes it tides over the pitiful period when a boy or girl longs for higher education; has the mental equipment to make good, but at the age of fourteen must go to work, and the night of graduation, instead of standing for the opening of a door to the future, means the closing of an iron gate to opportunity. The unfolding of the mind to knowledge, to literature, which has been given to the child, is a dark and unknown world to the illiterate parents and finds no place in the home; but music can be understood by all and here again does a part, bringing into the tenement something of beauty and happiness.⁴

Among the life stories of the young men and women whose names have been mentioned above, none perhaps is more inspiring than that of James Appi, "Sunny Jim," as he was familiarly called by all who knew him. The New Haven Journal-Courier in the year 1925 contained the following editorial about him:

BUILDING UP HAMPERED GENIUS

On a crowded street near Sargent's factory, a group of children are standing under a window listening to the strains of a violin which come from the first floor tenement. Little James Appi is practicing his lesson, and the family live on the first floor because he is a cripple. In spite of his deformity and the fact that he lives some eight or ten blocks from the Neighborhood House Music School, Saturday morning finds him at the School eager to join with the other boys for ensemble playing and classes in ear training, sight reading, rhythmic, and stories of musicians. Last July an operation was performed and for six months James has been living at the Cripple Children's Home on Whitney Avenue where, through the unselfish devotion of one of the volunteer teachers of the Yale Music School, he has had a violin lesson each week. James' homecoming marked a joyful day for the Appi family. The

operation was a success and he is in splendid health. James is the happy possessor of a new violin. The family is paying for the instrument in small amounts, using money which they have been in the habit of putting into a small Christmas Club.⁵

On May 22, 1955 I interviewed Mr. James Appi, who brought his fourteen-year-old son to my house with him. Over thirty years had elapsed since his experiences on 61 Wooster Street, where he lived for twenty years; but the memory of it was still vividly fresh in his mind. His father, a fishmonger with eight children to support, was born in that "deserted" village of Atriani, Italy, near Amalfi. His mother had continually refused to allow her son to have a badly needed operation on his foot. At the age of eleven, James finally had the operation, but it was Miss Beecher who persuaded his mother, who acquiesced only with the proviso that Miss Beecher accompany the child to the hospital. In July of 1925 James underwent a long period of convalescence at the Hamden Children's Center. The editorial above is not strictly accurate, because the lessons were not given by a Yale student but by Mrs. William F. G. Swann, who did much volunteer work at the Music School and whose husband was a professor at Yale and performer and teacher of the cello. After high school, when James could obtain no work because of his lameness, Miss Beecher went to see Mr. George Mattheson, then auditor and later comptroller of the Safety Car Company in Hamden. When he told Miss Beecher that he could do nothing to help the boy, it was Miss Beecher's insistence in pointing out to him the young man's strength of character and keenness of mind that caused him to relent. The next day Mr. Mattheson telephoned that he might have a little filing work if she would send the boy around. Needless to say, James was on the job the following morning long before the janitor had arrived. In May of 1955 the Hamden Chronicle contained the picture of eight men who had completed twenty-five years of faithful service with the Safety Car Company. James Appi was one of these men.

James remembered the summer picnics on the Housatonic too, picnics on which he later took his own automobile to transport groups of people. "Miss Beecher came to my house to get me to start on the violin, as I couldn't play ball like the other boys. When I went to 213 Wooster Street, she gave me at first some magazines to read and to cut out. I remember that the fee for lessons was only twenty-five cents a week, and I started out on a three-quarter size

violin. After two years I got that full-sized one that is mentioned in the paper for a down payment of three dollars. Miss Beecher must have paid the rest because I don't remember being asked to pay any more. I played in the orchestra from 1926 until 1937, the year I was married. We loved Miss Beecher and used to try to help her as much as we could. My regular job was to do the dishes and clean house."

It would interest James to read the following paragraph from the report of the Advisory Board meeting of March of 1926:

At the last meeting of the Advisory Board Miss Deming spoke of a violin outfit listed at \$25 which had been given to Christ Church for their fair. The instrument did not sell, and Mrs. John Day Jackson was interested to have it go to Neighborhood House to be used by some boy or girl ready for a full-size violin but whose parents are unable to pay the price of a good one. Mrs. Jackson paid \$10 toward the purchase of the instrument and Mr. York made up the balance. James Appi is the fortunate possessor of the outfit.

Although most of these stories have been lost to all but the people affected, none of them have been forgotten by those concerned. "Music Schools hold that instruction is not perfected until a warm personal bond has been established between the student, his family and his school."⁶ Music can have no better use, and education no better opportunity.

CHAPTER FOURTEEN

THE FIRST CRISIS (1928-1932)

IN his biography of Heinrich Schliemann, Emil Ludwig graphically describes the nature of the world-famous amateur archeologist as follows: "Schliemann resembled a picturesque general who bursts unceremoniously into his sovereign's audience chamber to lay a new province at his feet, but finds himself coldly received because he did not first wash off the dust of conflict, deck himself in velvet and jewels, and present himself before his lord in knightly attire, as custom demands."

In the spring and summer of 1928 Miss Beecher had virtually conquered a new province; the sovereign powers, however, were not ready to receive that gift. As unexpected and as unbelievable as it seemed to the Council of Neighborhood House, she had single-handedly raised enough money and had procured enough pledges to buy an independent home for the Music School. The partitions at 213 Wooster Street seemed to be getting thinner and thinner, and the lack of adequate space for lessons, to say nothing of practice, ensemble and orchestra room, had continued severely to handicap the Music School. The attitude and atmosphere so necessary for satisfactory musical endeavor was all but lost in the over-crowded conditions at Wooster Street. In one instance, for example, Andrew D'Amato had fabricated a lesson room out of an under-stairs closet—a space barely large enough to stand in.

It was a surprising disappointment to Miss Beecher to receive a negative answer to her offer of an independent home for the Music School. Instead of a new home Mr. York suggested that the Music and Art classes be housed together (see next chapter) in the old house at 221 Wooster Street, where the Music School was to have its home for the next four years, 1928-1932, a period which saw the beginning of one of the greatest financial crises in the history of our country. "July days were filled with confusion by much carrying to and fro by our Neighborhood House boys the plan of combining the two art centers of the settlement under one roof. That the plan is a success has been proven by larger attendance, better organization and more seriousness of purpose. Many years of boys' work left this house in a forlorn condition."² Miss Beecher once told the

author, "The old house used to shake so much when the trains went by that I didn't even feel the earthquake which disturbed the whole neighborhood a few months after we moved to 221."

During Miss Beecher's efforts to raise money, her long-time friend, Mrs. Frances G. Peck, became interested in this settlement work. A sum of money was left in Mrs. Peck's will to the "music department" of the Neighborhood House Association. The money was not forthcoming until the final settlement of the estate and so was not available to assist in purchasing a separate Music School building. Eventually, this legacy came to the Music School to be known as the "Peck Fund."

One of the close friends to whom Miss Beecher turned for advice regarding the "Peck Fund" was Mr. Charles F. Bliss of 765 Prospect Street, retired president of the Farrel-Birmingham Corporation of Ansonia, Connecticut, who had shown and continued to show until his death on January 7, 1947, a deep interest in the Music School. A person in whom Miss Beecher had the utmost trust and confidence, Mr. Bliss had contributed over the years from the late 1920's until 1947, various sums of money to the Music School. His annual gift was the ice-cream for the Christmas party, as well as tickets for such events as the Gilbert and Sullivan performances in the Shubert Theatre. From a package of his letters which has remained in Miss Beecher's possession, we find such excerpts as these: "I took great pleasure in paying for the ice-cream and I hope you did not stint them. The first time I knew of them you were going to serve about 64 plates to a quart—about as thick as tissue paper. I hope you have changed this pattern."³

Born in New Haven on June 7, 1858, Charles Bliss once lived at 57 Olive Street close to the very scene where his later philanthropies in behalf of the Music School were placed. In the 1860's his father was listed as chorister of the First Baptist Church, at that time located on Chapel Street between Olive and Union Streets. This same person was one of the prime movers in the secession from this Baptist Church which led to the founding of today's Calvary Baptist Church where Charles Bliss later became organist and choir director. According to newspaper accounts, Mr. Bliss was also at one time organist at St. Paul's Church. It is another interesting coincidence that during his residence in Ansonia from 1887 until 1915, his daughter, now Mrs. Arthur Bliss Dayton of New Haven, was a pupil in Miss Beecher's dancing class in Derby. The former Governor of

Connecticut, Wilbur Cross, wrote a long tribute⁴ to Charles Bliss, and the following paragraph is taken from it: "The real soul of Mr. Bliss was revealed in his love for music which he would awaken in others. Besides being an honorary officer of the University Glee Club and of the New Haven Symphony Orchestra, he was active in promoting Neighborhood House Music School, the aim of which is to discover and train musical talent among young people. . . . The other day I asked a mutual friend what he considered the outstanding characteristic of Mr. Bliss. 'Integrity,' was the quick reply."

In a report Miss Beecher wrote: "From its beginning the Music School has sought out its results through an appeal to cultural instincts, using education in music as a means of steadying the mind and bringing the light of beauty into the life of many a wretched child and desolate tenement. . . . But for our faith in the power of music as an intellectual, spiritual and uplifting force in the community we would not be alive today."⁵

There were, at this time, at least three significant signs that the Music School had outgrown its quarters and was continuing its search for more adequate space. The first sign was the fact that the size of the School Orchestra had grown from sixteen in 1928 to forty-four in 1929, and to fifty-four in 1931, thus needing more rehearsal space. In addition, two other large-sized groups had begun to function: "A rhythm band of twenty-five children under the expert guidance of Miss Lanz has been a new feature this year, and will appear for the first time . . . and another new activity is the Womens' Chorus trained by Mrs. Dorothy Hedges Jones."⁶ There is a second sign of the crowded state of affairs and of the need for new quarters from the press reports of 1929-1930 and a publicity committee made up of Charles F. Bliss, Joseph Anquillare, and John L. H. Downes was appointed in 1929 to publicize that fact. One of their articles (1930) reads as follows:

The annual concert of the Neighborhood House Music School next Friday evening at Sprague Hall again calls attention to the important place this institution holds in the cultural life of the city. The concert comes at the close of the second year since the school embarked upon a new policy in the accomplishment of its aims. At this time the School takes no small pleasure in demonstrating to the public the successful results of the changes made two years ago.

At that time plans were made to move the Music School from 213 Wooster Street to 221 Wooster Street. This change carrying

out a plan to house both the music department and the art department under one roof. The purpose of this change was to enlarge the scope of the school to reach every section of the city and to appeal to all nationalities. As this year draws to an end the school looks about itself and sees that these purposes have met with success beyond its original hopes.

The greatest single factor against its functioning is a lack of space. Many of the activities overlap each other in a way which often hinders the work. *Larger quarters are looked for in what is hoped to be the not too distant future.*⁶ [Italics added]

The third sign is not to be found in the records. It is the evidence that can now be pieced together that the acquisition of the old Hotchkiss House and the idea of expansion and acquisition of separate quarters for the Music School were for some time closely linked together.

The *New Haven Register*⁷ carried the following announcement shortly thereafter (Sunday, October 12, 1930) :

Mr. Samuel A. York has called the first Fall meeting of the Neighborhood House Council for Wednesday Afternoon at 4:30 at the Neighborhood House, 213 Wooster Street. Members of the Advisory Board of the Neighborhood House and Neighborhood House Music School have been invited. The meeting will be informal and the chief interest will be an inspection of the recent gift, the old Hotchkiss House, 576 Chapel Street. This valuable property was given as a memorial to the late Henry Hotchkiss. . . .

The barn of the house will be used for a gymnasium, locker room and boys' club house. About 350 young boys, who are not old enough to join boy's clubs, use Neighborhood House. . . . The main house will accommodate the music, art and pottery schools and the girls' work. Small children will be cared for in the wing.

A day or two later the *Register*⁷ announced a change. It read as follows:

It was announced last night that the old Hotchkiss homestead at the corner of Chapel and Brewery Streets had not been given to the Neighborhood House Inc., in memory of Henry Hotchkiss who died last spring, as reported, but rather in memory of his father who is deceased for many years now. This building which comes as a gift of the Hotchkiss family is, however, to be known as the Henry Hotchkiss Memorial and is donated by Henry H. Townshend, Dr. Raynham Townshend, Col. H. Stuart Hotchkiss, Mrs. Elisha Ely Garrison and Mrs. Elizabeth Ely.

But this envisioned home for the Music School also never came to fruition.

On March 7, 1931, the Neighborhood House Council as well as the citizens of New Haven were shocked by the sudden death of Mr. Samuel York. He had not only been a beloved president for Neighborhood House for over twelve years, he had also been its leader and guide. At the next meeting, that of April 1931, the Council of Neighborhood House stood in reverent silence as the following resolution was read:

In the death of Samuel A. York on March 7, 1931, Neighborhood House has lost, not only a most efficient president, but one of its most valued friends and sympathizers whose support and advice was of the greatest assistance to the Council. Since his election in 1919 he has given unstintingly of his time and energy and under his enthusiastic leadership the settlement has gained many friends and has grown in usefulness and numbers.

The Neighborhood House Shop, opened the same year that Mr. York came to the Presidency, was his particular interest and under his wise guidance has become a most valuable asset to the Settlement. A sense of irreparable loss is with us; we feel that Mr. York not only inspired council and workers, but that his buoyant optimism, friendly understanding and unflinching sympathy have helped and uplifted all who are a part of the settlement. With a firm resolve to give the best that is in us in carrying on his work which meant so much to him, we, the Council of Neighborhood House, extend our deep sympathy to all members of Mr. York's family.

In the meantime, on the evening of June 11, 1931, a memorial concert to Susan Dyer was given at 576 Chapel Street by Marion Rous, pianist. From the files of the *New Haven Register* we read that "Miss Rous who, in a recent concert tour of the country was enthusiastically received, succeeded Miss Dyer as head of the Greenwich House Music School in New York.⁶ She will give the concert in honor of her late friend, Susan Dyer, Yale Music School graduate and well known in New Haven musical circles before her untimely death. The concert tomorrow night is for the benefit of the Neighborhood House."

It was at this occasion that the Council members of Neighborhood House began to realize more fully the problems connected with the utilization of the Hotchkiss estate. Mrs. Hemingway recalls that several hundred candles were used for the Rous Recital as there was no electricity or gas.

The use of the Hotchkiss House was greatly anticipated by the Neighborhood House. It was a generous gift of the Hotchkiss family.

Yet, in the darkest years of the depression when banks were closing, the question of making necessary repairs seemed impossible to answer. By 1933, with consent of the donors, the property was sold. "The proceeds from the sale of the Hotchkiss House," it was decided, "must be held intact as the Neighborhood House Fund but may be used as capital for building."⁸ The money was used in 1944 to help rebuild the old Methodist Church property at 60 Beech Street, the present home of Farnam-Neighborhood House.

Meanwhile the condition of the two houses on Wooster Street was becoming critical. Three alternatives were proposed at the January meeting. "(1) Both houses put into condition to last for the next five or ten years; (2) Building one new building in place of 221, putting 213 in condition for residents and small group meetings; (3) Rebuilding entirely."⁸

Estimates obtained seemed to be too high and delays were protracted. The Crisis came in the fall of 1934 when 221 Wooster Street was condemned and ordered torn down by the City Authorities. Further delay was impossible and on December 5th, 1934 the committee for surveying the physical situation met with Mr. Dawson and Mrs. Lewis of the Council of Social Agencies. "They looked into church property, real estate and school property near Neighborhood House for temporary quarters for the winter. . . . The stores were the only possibility so that a large room at 233 Wooster Street has been taken on by the month."

For there was, in reality, no depression at the Music School but quite the opposite. The enrollment of one hundred and thirty-four for the year 1931-1932 shows that the School had far outgrown the capacity of 221 Wooster Street. Changes were indicated more by necessity than by planning. As far back as 1915, under Mrs. Julia Parks, alterations to 221 Wooster Street had made possible an assembly room capable of accommodating one hundred spectators. Now conditions aesthetic and physical were no longer suitable for the continuance there of the Music School.

It was Miss Beecher's single-handed effort that brought about the last step in this crisis of the School's history. Like so many other steps in the growth and progress of the School, this one was the outcome of her original vision. In her own words Miss Beecher tells of the move to 612 Chapel Street which took place in the early summer of 1932: "But for the fact that even in times of depression miracles can happen, we would not be meeting in this house today.

Passing by I see a rent sign and find this apartment waiting for us, one end of the garden joining our old Neighborhood House home. I take the apartment, the Advisory Board paying one-half the rent, and to me a dream has come true for I have a home which I can share with the Music School."¹⁰ Exactly twenty years had passed since Miss Beecher had given her first music lessons at 213 Wooster Street; at the age of 64 the missionary had at last found a home for herself and for her large family. For fifteen years it would be the longest place of residence in her lifetime of 88 years.


CHAPTER FIFTEEN

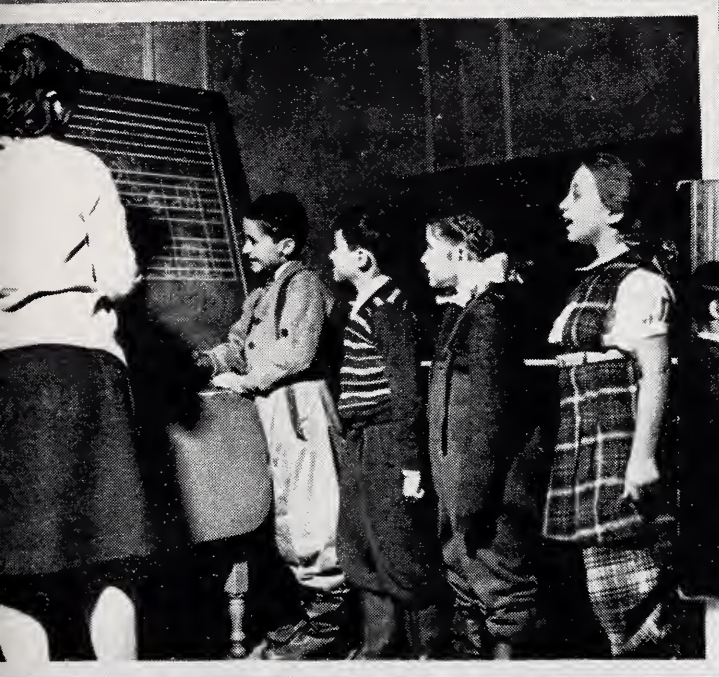
MUSIC AND OTHER ARTS AT NEIGHBORHOOD HOUSE

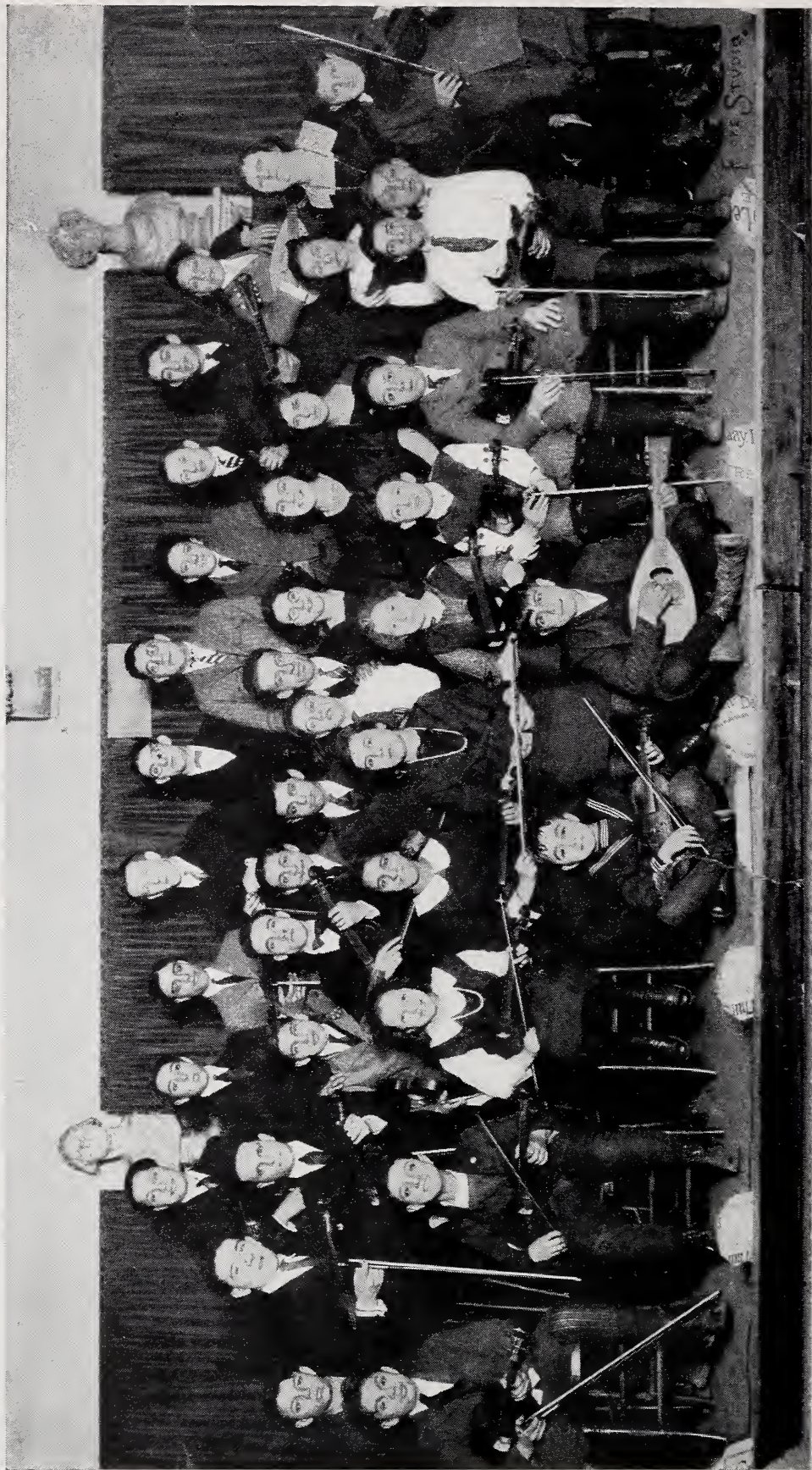
THE Music School moved to 221 Wooster Street to join the art department in July of 1928 where the departments were to remain together until the Music School moved to its present quarters at 612 Chapel Street four years later. The fraternal co-existence had begun nearly ten years previous when in the fall of 1919 Miss Beecher became Director of the Music School and took up residence at 213 Wooster Street. Two other remarkable persons are inseparably connected with Miss Beecher and this fraternity of the arts which began in the early days at Neighborhood House: Miss Marguerite LeJeune, headworker from July, 1920 until her resignation July 1, 1928, and Mrs. Nettie Schmittgall, tireless instructor in numberless arts and crafts from 1921 until 1942. From the very earliest years of Neighborhood House there had been a distinct and growing emphasis upon the arts and crafts. Drama, painting, music, basketry, folk-dancing, modeling, embroidery, dress-making and many other similar subjects were as important as basketball, baseball, gardening and scouting. It is significant to point this out because from the earliest years ending only with its final merger with Farnam House in 1942, under the influence of Mrs. Parks, Miss Beecher, Miss LeJeune, Mrs. Schmittgall and many others, the program at Neighborhood House was unique in this respect. Mrs. Samuel Harvey, President of Farnam-Neighborhood House, wrote in a letter¹ dated May 5, 1944 (see Chapter 19): "Although I was aware of the emphasis on art and music at Neighborhood House, only recently have I realized that in the minds of some, Neighborhood House was an art school and music school."

TOP CENTER: *Trio with Serafina Viagrande, violin; Barbara Schoenrock, piano; Marilyn Blynder, cello.* TOP LEFT: *William Acquarulo, cello; Andrew Acquarulo, piano.* TOP RIGHT: *Dr. Emerson L. Stone, president of the Advisory Board from 1937 to 1946.* LOWER LEFT: *Mary Mazzacane teaching a beginners' musicianship class.* LOWER RIGHT: *Michael DeRosa, with Gwendolyn Hamilton, leading a group of instrumentalists: Michael Mattei, clarinet, James Farri-celli and Anthony Santacroce, violins.* LOWER CENTER: *Alexander Ramadei, violin; Larry Midolo, piano; Claire Lucibelli, cello.*




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Personnel of the First Annual Concert, taken March 12, 1922 at the Greene Street (Columbus) School. Miss Beecher is standing in the second row, extreme right. In the back row center (with bow tie) is Andrew D'Amato, and standing next to him, on the right, is John Zito. Louis Midolo is second from the left, same row.

The years of living together under the leadership and inspiration of Miss LeJeune and Miss Beecher were years of close kinship and significant progress in the raising of the ideals of the neighborhood. Both were women of vision and with the help of others of like mind, they guided well the destinies of Neighborhood House. The first Christmas under Miss Beecher, that of 1919, an elaborate party was staged under the direction of Miss Henriette Hart (who resigned in May of 1920). The art department furnished the decorations and the music department provided the music, including an orchestra. In October of 1921 plans were appropriately made by the art department to celebrate the six hundredth anniversary of the death of Dante. No city in America was more favorably supplied for such a celebration than New Haven with its large Italian population. At the October 8, 1921, meeting of the Neighborhood House Council it was reported that pictures of Dante drawn by the boys would be placed in the Yale Art School at the celebration. "Miss Beecher² requested that Mr. Henry Bartinelli be given \$25 as a recognition of the appreciation of the splendid work he had done with . . . the boys in instructing them in the drawings. This gentleman is working his way through Yale Art School."

Another Yale Art School student whose art as well as musical talents were early recognized by Miss Beecher was Salvadore DeMaio. A frequent visitor as a child to 221 Wooster Street, Salvadore was always found drawing pictures on the blackboard. Later, upon graduating from the Yale Art School, he won the prize to study in Rome and his prize-winning painting so familiar to the people at 221 was a Crucifixion depicting Christ lying stark naked and cold on the rocks. Upon his return to America in 1934 he was hired under WPA auspices to paint the murals in the new Hamden High School and three years later, when he became instructor in art at the same school, he performed a trumpet solo with the Hamden High School Band, truly a versatile and artistic person who exemplified the influence of Neighborhood House.

By the fall of 1925 Miss LeJeune had decided to form a complete art school at Neighborhood House and in this connection we are introduced to another name which is familiar over the years in Neighborhood House annals, that of Miss Margaret Monrad, one of three artistic sisters of Danish birth still residing in Hamden. From a clipping³ dated Saturday, October 23, 1926, we read that

Miss LeJeune found so much native ability among the Italian children that the desire grew upon her to form an art school. . . .

One of the two houses now in use is devoted to a music school. She had already organized classes in woodwork, basketry . . . for after school hours and in the evening, believing thoroughly, as she does, that the concentration and perseverance called forth in doing any handwork develops moral qualities—character. . . .

To illustrate again the close bond that existed between the music and art departments, it is significant to recall that the first kiln was given to Miss Beecher by her cousin Miss Effie Sperry, and that Miss Beecher in turn gave it to the art department. It was located in the cellar of 213 Wooster Street, in the front of which was also to be found the life-sized carved lion which was every art student's first sketching lesson. Following this impetus, the art department was taken over by Mrs. Williams and the growth of the art school and particularly of the new pottery department was so phenomenal that in 1925 Mrs. Nathan Bronson donated \$100 toward a kiln (apparently a new one or an additional one) and that Miss LeJeune and Miss Monrad were paid for a trip to inspect the pottery classes at Norwich. In April of 1926, a "special fund for the art school" of \$500 was given by Margaret L. and Sarah Bronson and in May another \$100 for the Pottery Fund was donated. It is significant to record that at this time Mrs. Nathan Bronson also gave a piano and \$25 to the music department.⁴

Further evidence of integration is to be noted in reports⁵ of November and December of 1926: "Miss Beecher related that Christmas cards are to be made (Art Department) again by the children, this year to be sent to a settlement house near Paris which Miss Beecher visited during the past summer (see Chapter 12) . . ." In February (1927) "Miss Beecher read a letter from Mlle. Bassot, the head of the French Settlement outside of Paris, to which our children sent their Christmas cards. . . . They were much appreciated and it has led to letters being exchanged between the French girls there and our Italian girls in the Music School."

Further integration, this time between the arts and crafts and the drama and music was accomplished by Miss Monrad and Mrs. Schmittgall in the construction of puppets and the staging of a puppet show. From a fragmentary clipping⁶ dated June 7, 1927, a picture with the following write-up is given: "Every puppet used in the performance has been made from start to finish by the children themselves, who have worked at this fascinating and congenial

task all winter, under the supervision of Miss Monrad. . . . Wood carving, clay baking, costume design and many other intricate handicraft arts have been called into play in order to bring these characterful little marionettes to the proper state of perfection . . . not only all the puppets, but all the stage sets and costumes have been made by the children. They expect to continue their work until it will be possible for them to present quite a repertoire of puppet plays."

It would be impossible to list here all the activities and all the teachers, both volunteer and paid who gave so generously to make Neighborhood House an outstanding community accomplishment. Mrs. Scolla, Mrs. Colavolpe, Mrs. Rockwell and others, as well as students from Yale College and Yale Divinity School were consistently active. Miss Louise Stevens coached dramatics; Miss Grace Bosse and Miss Stern taught typing. Boy Scouts under Mr. O'Neill and Girl Scouts under Miss Lewis were diligently making headway toward Scout badges. The only library in the community had such a good attendance that the books were almost read to pieces.⁷ Fortunately a monthly statistical report has survived⁸; it is for the month of March, 1928 and from it is quoted only that part which lists the names of the activities and the numbers of the participants:

Pre-school A.M.	14	Basketry	27
Pre-school P.M.	16	Folk Dancing	50
Kindergarten Mothers	21	Little Helpers	71
Martha Washingtons	14	Thursday Embroidery	21
Junior Women	14	Friday Embroidery	49
Rosebuds	11	Friday Dressmaking	21
Mothers' Club	26	Lincolns	11
Adult Dressmaking	10	Peter Rabbits	28
Tuesday Sewing	7	Saturday Drawing	10
Evening Dressmaking	25	Evening Boys Club	75
Modeling Classes (4)	95	Elm Dramatic	15
Evening Drawing	16	Junior Dramatic	17
Poster Class (boys)	12	Music School	56
Playmates	19	Child Welfare Clinic	108

During all these years of feverish activity and co-existence two major problems disturbed the workers: (1) the low pay and (2) the cramped quarters. The nearly thirty activities listed above with their monthly enrollment of over 800 could well tax the facilities of a ten-teacher school with twice as many rooms—and with far more complete equipment. The combined salary of Miss Beecher *AND* assistants was \$600 for 1926 and \$1000 for 1927. For each of the

same two years the combined salaries of the janitor and houseworker were \$1452. What Miss Beecher's personal salary was, can be judged from the records which state that her beginning annual salary was \$500 (1919).

The Council of Neighborhood House was far from being unaware of the second disturbing factor in its program: the need for larger quarters. In spite of the fraternal spirit which existed between the various activities of the settlement, it was physically impossible and aesthetically incongruous to have basketball or boxing and music in adjoining rooms. The Music School still occupied 213 Wooster Street and the Art School 221 Wooster Street while the many other activities were interspersed, in time and space, in both buildings.

In October of 1927 Miss Beecher brought up the subject of the advisability of the Music School having separate quarters. "In April very convenient ones on Chapel Street will be available at the rent of \$80 per month with six rooms and janitor service. There followed discussion of trying to raise funds for a new building, including a music school as the old building is in such constant need of repair."

But the music and art schools were to live together no longer. During the summer of 1932 (see Chapter 14) the move was made to 612 Chapel Street and in December of 1934 the rectory at 221 Wooster Street was demolished.

Under Miss Phinney's able guidance the art work continued to occupy a place of prime importance in the program of Neighborhood House. Familiar names in the New Haven art world continued to teach there: Mr. Pierson in 1936, Mr. Garstin, Mr. Britsky, Miss Segaloff, and Mrs. Williams in 1937 and 1938. In 1939 Mr. Garstin reported that the three pupils who went to Yale Art School that year were permitted to skip the preliminary courses. In 1940 Morton Prosko, Ruth Chatlow, Jordan Abeshouse, Charles Kitt and Matthew Wysocki spoke about their exhibit of paintings held at the January 5 meeting. All were students at Yale Art School and all reiterated the gratitude they felt for their early training at Neighborhood House.

Before its merger with Farnam House (to be described in Chapter 17) Neighborhood House had played a role of profound significance in the community. No tribute can be too great because the accomplishments were beyond measure. In the hundreds of reports and the thousands of words written about this unique settlement

none sound more deeply and more convincingly than do those of Miss Beecher and Miss LeJeune. It is fitting in closing this particular chapter on art that we choose the words¹² of the latter:

In our handcraft classes, it is not always possible to make the thing, which the best taste dictates, for our first aim is to catch the interest of the youth through the thing that appeals most. For the average member of the House comes from a home barren of carpet or covers or even the meanest utensils. It would not be natural if something belonging to a period of high cultural taste produced after years of education, should captivate one who is starved in beauty in such a home. Therefore a flashy piece of work seen in a shop window or a friend's home attracts at first. When one is reared in squalor with a cigarette advertisement for one's parlor wall, one cannot jump into carving a Corot. That is why sometimes a project is carried hoping to raise the standard later. It is not counted lost effort—every child spending time in the atmosphere of the leader of the group is absorbing a number of things unseen. So, primarily, the class of sewing is formed not to turn out a finished dressmaker, with a marketable piece of work, instead a girl's character is forming into fine womanhood. The boys too, are improving for they are learning that a high standard of behavior is one goal. I am not only speaking of the members of the Club but of every boy in this vicinity. We do not have such trouble from the gangs on the street. In fact the librarian is no longer hectored by hair raising problems, but even can attend to the selection of and give advice about books of reference and good reading, as well as help to select a book or assist in looking up some school work. Perhaps you do not all know that the Library is the only room in which to have a confidential talk. It is also first aid to the injured—a game room is very properly placed so that the Librarian can also take charge of the front door. Our Library is really what would be called in some settlements, the Lobby.

Here on Wooster Street, in two old, very old, Colonial houses, is found group after group of young people who are spending their leisure time in creative work and character-building play, each anxious to make something from the pre-school child up to the Mothers' Clubs. Everyone striving to do the work, whatever it may be, to a high standard. No second best or inartistic work is tolerated by anyone in the House. Can any arise to a higher standard of future citizenship, than this type of youth?

CHAPTER SIXTEEN

PLACES VISITED AND REVISITED — Depression Years

AS THE Neighborhood Music School became better known, and as its accomplishments became musically more mature, the demand for the services of its youthful musicians increased. Two significant factors influenced this development: first, the philosophy which was largely Miss Beecher's and most readily expressed in her words, "What is worth having is worth sharing," and second, the reciprocity which existed between the Music School and the many organizations for which it played. Year after year clubs and service organizations contributed scholarships to the Music School and year after year groups of young musicians from the School would perform at some important event on the club's calendar. No strict reciprocal agreements were ever involved, however, nor was there rarely more than an inner compulsion. As Miss Beecher once remarked at a board meeting, "the real report of our progress will be given to the public at the concert."

There was always a willingness to fulfill these engagements, but it is doubtful if the average person realized what an acceptance meant, in terms of planning, sacrificing and hard work. A request to supply music for a given occasion might mean the "Star Spangled Banner" or an hour-long program, but, in any event, a certain amount of arranging and negotiating had to be made. On one occasion when the trio arrived to play for a wedding they found that there was no piano in the house. A frantic call from Miss Beecher brought Mrs. Grimes to the rescue, filling in important parts from the piano score on her viola. They rehearsed at the last moment in an upstairs room.

Neither the students nor the teachers at the Music School were people of leisure, standing around awaiting the call to perform. Every public appearance meant an individual as well as a collective sacrifice, and the greater the number of participants, the more complex and detailed became the arrangements. A sample, selected at random, will reveal the extent of this activity. For the year 1936 the calendar¹ for November and December was as follows:

- Nov. 5 Neighborhood House Trio at Y. W. C. A.
 Nov. 6 Trio at Union League Club 6:30 to 8:30 P.M.—Every Friday during the winter.
 Nov. 9 New Haven Symphony Concert—22 attended.
 Nov. 10 Trio at the Woman's Club
 Nov. 14 Boston Convention of Plymouth Division of National Federation of Music Clubs—Michael Mattei, William and Andrew Acquarulo
 Nov. 17 Orchestra broadcast WICC 5:30 to 5:45 P.M.
 Nov. 19 Trio—Church supper at German Lutheran Church
 Nov. 22 Silver Tea, St. Ambrose Study Club, K. E. Lewis Scholarship
 Nov. 24 New Haven Symphony Concert—20 attended
 Nov. 25 Neighborhood House trio at Trinity Parish House, playing for Edgewood Players
 Dec. 3 St. Paul's Bazaar — Michael Mattei and Andrew Acquarulo
 Dec. 11 Piano Recital at the home of Mrs. Walter Perry. Iola Volpe, Stanley Volpe, Andrew Acquarulo, and Sylvia Ward.
 Dec. 13 Christmas Music Social for parents, program by pupils of the school
 Dec. 19 Christmas party for children
 Dec. 23 Rotary Club Christmas Luncheon; string orchestra
 Dec. 23 Christmas party of young Women's Singing Club
 WICC Broadcast of Christmas Carols—date to be announced later.
 Dec. 25 Congregational Church, Westville, 11 A.M. Fred Dante Fiore, violinist.

In conjunction with the announcement of this schedule it is interesting to read, concerning its preparation, that "we are now using the Visconti's sitting room two or three afternoons per week." (The Viscontis were the owners of 612 Chapel Street and lived in the second floor apartment.)

From letters, programs and newspaper clippings it can be seen that the number of clubs performed for reached the incredible total of over fifty. As the years went by and as time brought more and more renown to the school, the fulfillment of requests made such almost impossible demands upon all concerned that a solution to the problem had to be found. The answer was to employ two or three of the trained ensemble groups whose repertoire and abilities were sufficient to obviate the necessity for special rehearsals. Over the years various ensemble groups were organized which became outstanding, both as performing groups and as ambassadors of good

will from the Music School to the many organizations in the greater New Haven area for whom they performed.

An historical resume of the ensemble groups and soloists at Neighborhood Music School who performed outside of the School is not only a fascinating record but it is, for the most part, a biography of many of the outstanding players who studied there over the years. Unfortunately space does not permit an individual record of all the other hundreds of boys and girls, young men and women, whose lives were enriched and whose "story" would be of significant interest.

The first, and perhaps the most famous, ensemble in the School's history was the first Neighborhood House Trio formed in 1926 and coached by Alphonse Cavallaro. This group made its first appearance at the Annual Concert in Sprague Hall in 1927 and its last in 1933. Composed of Mary Christina, violin; Louis Midolo, cello; and Anna Scola, piano, this ensemble group was unique in many ways. Anna Scola, who first performed at an annual concert before David Mannes in 1924, was also the first recipient of the Samuel A. York scholarship given by Mr. York in memory of his wife. For ten years Anna Scola enjoyed a vital role in the many musical events of the Music School. She was the recipient of numerous other awards and later became a teacher in the New Haven Public School system.

It was also in 1924 that the violinist in the trio played her first solo at Sprague Hall. Mary Christina was the only girl amongst the members of the school orchestra, which played at this same concert. Both Mary Christina and Louis Midolo, the trio's third member, held the distinction, of being the Music School's only Sicilian descendants, all the other Italian students coming from the Amalfi district near Naples. Louis Midolo's family came from Siracusa, Sicily, and that of Mary Christina, near Messina, Sicily. The oldest of five children, Mary was born in New York City.² Her father bought her a half-size violin at an early age, and her first teacher was Mr. Fay Bricken. During the course of her nearly ten years of study at Neighborhood Music School, she also had as teachers Hildegarde Donaldson and Mabel Deegan. For several years she received the annual scholarship of \$50 awarded by the Wives of Rotarians and one from Mrs. John Day Jackson, as well as other annual gifts. Mary Christina graduated from Hillhouse High School in 1931 and studied for one year at the Yale School

of Music under Hugo Kortschak. A member of the FERA Orchestra of the 1930's, and later of the Business and Professional Mens Orchestra, Miss Christina is now secretary to Dr. Frank Castiglione. Her younger sister, Anna, also studied piano for a short time.

The story of the third member of the trio, Louis Midolo, has been told in a previous chapter (see Chapter 10). In this same period may be found the mention of the school's first string quartet in which Louis Midolo was the cellist. An interesting and significant side-light in connection with Mr. Midolo's contact with the music school concerns his son, Larry, who annually received the Kate Lee Lewis Memorial Scholarship given to a student in the piano department by the St. Ambrose and the Brahms Study Clubs. A student of Samuel Sanford (see Chapter 9) Kate Lee Lewis had occupied a unique position in the musical life of New Haven. Her untimely death in 1929 was a great loss to music. She gave many benefit recitals annually for the Neighborhood House Music School and pioneered in work with underprivileged negroes. Later, through Mrs. Charles Alling whose daughter had been a pupil of Miss Lewis, Larry Midolo received the gift of Miss Lewis' music with her personal notations.

In 1931 the first "Junior Trio" in the school's history was formed which was soon to take over the responsibilities of the first Senior Trio when the latter "retired" in 1933. This group was also coached by Mr. Cavallaro. Also on the faculty at West Liberty State College in West Virginia and Converse College in South Carolina, Mr. Cavallaro is now music teacher in the schools of Wallingford. The Junior Trio was made up of three students who were destined to play very important roles in the history of the school: Michael DeRosa, violin; William Acquarulo, cello; and Andrew Acquarulo, piano. This group which became the "Senior" Trio in the fall of 1933 remained together until 1938. Although he had been a member of a Junior Quartet (violins) in 1929, Michael DeRosa first played a solo at the annual concert in 1927. Probably more than any other person Michael DeRosa understood the action "behind the scenes" at the Music School and even the "inner thoughts" of its director, Miss Beecher, whom he served as secretary until the day of her death in February of 1956. He began violin lessons at the School under Gertrude Lanz during his fifth grade at the Wooster Street School in 1926. His first lessons were paid for by money he earned in helping the janitor collect wastebaskets at

the public school. By the time he entered the eighth grade he became a helper at the Music School and took over as "secretary pro tem" in an emergency during the year that he was a freshman at Commercial (now Cross) High School. During Michael's sophomore year the principal allowed him to be dismissed at one o'clock when he became a virtual permanent secretary to Miss Beecher, remaining daily at the Music School until 6 P.M. and often returning in the evening to study or practice. As the years passed he became more and more indispensable to the school and to Miss Beecher for the remainder of her life.

The story of the other two members of the Junior Trio has already been told in Chapter 10. William and Andrew Acquarulo did not, however, represent the last of this long list of relatives who were so closely connected with the Neighborhood Music School. A fourth generation, the children of Peter Lucibelli, cousins of the D'Amatos and the Acquarulos, are now beginning their piano lessons at the Music School.

Before leaving this period in the School's history, mention, at least, should be made of the fine Principal of the Columbus School who retired in 1930. Dr. Diamond had been an outstanding educator and had understood well the problems of the families of his neighborhood. On May 21, 1930 the Neighborhood House Council passed a resolution praising his accomplishments and his cooperation with the Settlement.

By 1932 other ensemble groups were organized which became widely known. America, during these years of the "depression", was experiencing a famine in the midst of plenty. People had to find within themselves a means for entertainment and self-expression, and it was no accident that these years became years of prosperity for the Music School. Prosperity, it seems, is a relative concept and even if there was an absence of material wealth, there was, on the other hand, a plethora of spiritual and artistic wealth. Self-education and self-enjoyment had developed from a newly-discovered inner resourcefulness. This was followed by a decade of self-expression; through the depression, art had been re-discovered, art in all its forms.

Neighborhood Music School, therefore, not only became more sought after by prospective pupils, it also became a source to which clubs and organizations of all types came for their supply of musical entertainment. We have already seen above how nineteen engage-

ments were filled in months of November and December of 1936. From her annual report, dated April 25, 1933, Miss Beecher read, "This has been a banner year for group activities. Thirty engagements so far have been filled. Some of these are paid engagements but usually the members of our School play for the love of their music and the pleasure of doing things for other organizations."

No record of the hundreds of concerts given over the years would be complete without a more detailed mention of some—especially those which became annual events—events keenly anticipated by both audiences and performers. One was the annual Christmas visit to the County Jail. The audience there was not an easy one to play for; there was hardness and defiance written on their faces. Miss Beecher never forgot³ the transfiguration accomplished on these visits. Music the great gift, did not fail to touch the soul of even the most hardened criminal. After her introductory speech and after the various solo and ensemble numbers had been performed *IN PERSON*, by young people whose own lives were often faced with hardship and temptation, the look of relaxation in many of the faces was never-to-be-forgotten. The contribution received from this concert was not a monetary one to be sure, but the immeasurableness of its value was never doubted by either listeners or performers. Both were participants; both shared in the revelation of the fundamental factors of human life: its sorrows, its sufferings, its wrongs and its regrets.

No less deep in meaning was the annual Christmas concert at the home of the "Little Sisters of the Poor." In some respects their contribution came to be the most unusual of all. Before the second Christmas appearance there, a telephone call was received by the Music School seeking to ascertain whether the School's musicians were going to come again for a Christmas Concert. "We are particularly anxious that you come this year because we have something for you—a surprise too." That it is more blessed to give than to receive was truly exemplified on this occasion. The "surprise" was a reciprocal entertainment consisting of a well-played piano solo by an elderly inmate, an inspiring talk by an old ex-lawyer, and, as a finale, a minuet danced by the elderly ladies to the music performed by the aforementioned pianist. All who participated in this venture experienced the true meaning of the Christmas spirit.

But in spite of the increased activity, income decreased. In 1932, \$465 less than the previous year was taken in from lessons. In many

cases prices of lessons were lowered and in extreme situations, when withdrawal seemed imminent, complete scholarships were made available. Every effort was made to keep the student in the School, placing him in ensemble groups or in classes. The sacrifices made by pupils and parents gave proof of the value of music not only to the pupil but to the home as well. The unselfish loyalty of the teaching staff was further proof. In the annual report for April 25, 1933, Miss Beecher wrote, "I could not have carried on through this past year of storm and stress but for the unselfish devotion of the members of our staff taking their cuts with a spirit of cheerfulness and willingly giving of extra time."

Another indication was the noticeable increase in the number of negro students enrolled in the school. This year of 1933 the total reached twenty and, among the group, superior talent was found so that a trio could be formed bringing the School's ensemble activity to a hitherto unattained number: four trios, string quartet, violin class, rhythmic band, two orchestras and a young women's glee club. An interesting phase of the work carried on among the colored people was the Christmas Concert given at the Dixwell Community House under the supervision of Mr. D'Amato and Miss Beecher. A performance entirely by colored students was given and was repeated several times in their churches.

It was during this period that a little colored girl, who was to return to the Music School twenty years later as teacher, began her piano lessons with Miss Beecher. An article in the *New Haven Register*⁴, contained the following:

Mrs. Sylvia (Ward) Randall, a member of the faculty at the Neighborhood Music School, 612 Chapel Street, is one teacher who really can appreciate the problems and achievements of her pupils because she herself was a student at this United Fund agency for twelve years.

A pianist, Mrs. Randall began her music career at the age of six after her mother heard her picking out a church hymn by ear on the family piano. She attended the Yale Music School, was graduated from the Juilliard School of Music and will receive a B.S. in music and education from Albertus Magnus College this summer.

Being back at her old school is "like being home again" to Mrs. Randall because she studied at the agency until graduation from high school. She credits her training there as the reason why she has never suffered from stage fright in her subsequent concerts and recitals, including three appearances in New York's Town

Hall. "We always had to play in front of others here," she says, "and that's the best training in the world." . . . In addition to her work at the Neighborhood Music School, Mrs. Randall teaches private pupils at her home, and also is choir director and organist at the Blessed Martin Center. In September she will become a music instructor in a nearby public school system.

A notable trio was formed in 1932 and this group performed frequently together. These three sisters, comprising the O'Brien trio, lived at 223 Wooster Street and actually began their musical work in Gertrude Lanz' Junior Musicians' Club. Mary O'Brien was a Lanz pupil on the violin; Florence studied cello with Leo Troostwyk, and Grace, the pianist, studied with Miss Beecher. All three sisters were nieces of Archbishop O'Brien of Hartford. Before her marriage, Grace was a supervisor in the Waterbury Public Schools and Florence worked in the New Haven Hospital. At the Tenth Annual Concert in May of 1931, an ensemble group composed of Mary O'Brien, first violin; Russell Tripp, second violin; John DeCarlo, flute; and Grace O'Brien, piano, performed an arrangement by their coach, Alphonse Cavallaro. Today (1956) John DeCarlo, who is floor manager at Woolworth's, has a daughter, Sally, who is a piano pupil of Mr. Baisley at the Neighborhood Music School.

In 1932 the second string quartet in the School's history was formed, composed of Nicholas DeGennaro, first violin; John Argento, second violin; Anthony Montagna, viola; and William Acquarulo, cello. Nicholas DeGennaro, a relative of Michael DeRosa was started by Miss Lanz, and was soon taken to Mr. Kortschak. He became one of the Music School's finest violinists; today he is at the beauty salon in Malley's. John Argento is now employed at the Western Union on Orange Street. Anthony Montagna played both violin solos and viola in the string quartet. It was during these "flourishing years of depression" that a cello ensemble of five players was formed by Mr. Troostwyk for the first and only time in the school. The players who performed two numbers at the 14th Annual Concert on April 26, 1935 were: William Acquarulo, Florence O'Brien, Michael Chernovetz, Mary Lincoln, and James Powell. It was during this same year that another trio, styled by Miss Beecher, "The Russian Trio" was formed. From her report⁵ we learn that "the Chernovetz Trio", two brothers and a sister, whose parents both came from Russia at an early age, did remarkable work and much broadcasting. In addition to Michael Chernovetz,

cellist, Paul, the violinist, was a student with Romeo Tata, who taught theory at the Music School, and Nellie, the sister, studied piano in the School. At this same period a children's trio was also formed, composed of Stella Amarone, cello; Peter Lucibelli, violin; and Anita Fusco, piano. All had just started high school. Stella Amarone was one of fourteen children. Later James Farricelli replaced Peter Lucibelli on the violin. On frequent occasions the name of Michael Mattei, clarinetist, occurs. He represented the school not only in local concerts but also in ensemble and solo appearances in the National Federation of Music Clubs Contests. At the 17th Annual Concert he played the Beethoven Air and Variations with Florence O'Brien, cellist, and Mrs. Hemingway at the piano. He was a pupil of Otto Vogenitz, clarinetist of the New Haven Symphony and teacher of clarinet at Hamden High School until his untimely death. Another name frequently found on the programs during these years was that of Volpe. One branch of the Volpes ran a drug store at the corner of Wooster and Olive Streets, and Stanley Volpe, an exceptional pianist, became vice-president of the Young Musicians Club in 1936. Later he was soloist with the Orchestra and a pupil of Mr. Grumman and Mr. Rounds. Edmund Volpe, concertmaster of the Orchestra, later joined the two Acquarulo boys to perform at the Oneco Restaurant in New Haven. Still later, after obtaining his doctorate in English at Columbia, Edmund became a college professor in New York. In his review⁶ of the 25th Anniversary Concert at Sprague Hall, Earle Johnson wrote. "Families were represented in the Salvo Trio, Peter and Rose Lucibelli, violin and mezzo-soprano respectively, and in Edmund and Stanley Volpe, the former as concertmaster and soloist (Wieniawski Romance) and the latter as efficient stage manager." A feature of this anniversary program was the presence of Mme Olga Samaroff-Stokowski "who stressed with earnest conviction the vital and important place of music in American life."

Another branch of the Volpe family had two musical daughters and owned a drug store at the corner of Grand Avenue and Wallace Street. Of this family, Iola, now Mrs. D. H. Ackley, was a frequent and superior performer in both solos and ensembles and as pianist in the orchestra. She was subsequently a pupil of Mr. and Mrs. Simonds. Her sister, Elda, was a violinist and is now Mrs. Robert Van Wart. Other names recurring on the programs during this decade are those of Leon Grabowsky, an excellent violinist; Albert

Mantilla, a violin pupil of Mr. D'Amato in 1934 and now proprietor of Mantilla Motors in West Haven; Julius Anastasio, pianist from 1928 to 1931 and recipient of the Kate Lee Lewis Scholarship, who later became connected with the police department in Washington, D. C. Carmel DeFonzo was outstanding at the piano. Rheta Feinmark who played piano solos and accompaniments and also violin in the orchestra, went to Yale School of Music for one year. Now Mrs. Kruger and the mother of two children, she plays in the West Haven Symphony group. Another member of this talented musical family was Elaine who also played both violin and piano and who later went to the University of Illinois. Another daughter, Harriet, who was actually the second oldest, graduated from the University of Connecticut as nurse and is now in the New Hadassah Hospital in Israel. Gladys Hoffman, who was a fine violinist, went to Oberlin; Natalie Cohen, a pupil of Emma Criscuolo (Gagliardi) and Lillian Letsky was unusually studious and ambitious and later taught piano, herself, at the Music School. Her nephew, Saul Levin, is now a pupil of Mr. Baisley. Gary Cole, whose real name was DiNicola, became unusually proficient on the trumpet. At the age of twelve he won first prize in the Uncle Don Hollywood Talent Contest: a three weeks' trip to Hollywood.

In 1939 William Gromko replaced Michael DeRosa as violinist in the Senior Trio, the last year of this group's eight-year record. William Gromko, also soloist with the School Orchestra, went one year to Ohio State and then graduated from Juilliard. During this period two more trios came into existence, both developing into popular ensembles. The first was the Salvo Trio composed of Andrew, who taught cello at the Music School, and later became a member of the Longines Symphonette. He is now in the Baltimore Symphony Orchestra; Michael played violin, and Florence, piano. Miss Beecher always felt that Florence was a born teacher and accompanist. In 1938 the Quota Club gave her a scholarship and in 1939 Miss Slater collected another scholarship for her. Due to unemployment and sickness the weekly payments for three music lessons frequently became a burden to the Salvo household.

Another Neighborhood Music School Trio was composed of Serafina Viagrande, violin, Marilyn Blinder, cello, and Barbara Schoenrock, piano. The violinist often featured as soloist with the Orchestra, as well as in ensemble, was also a talented pianist. She continued to play in the Neighborhood Music School Orchestra

after her graduation from high school and until she entered a convent where she taught music and where she is now known as Sister Maria Sartina. Barbara Schoenrock, who went to Hartwick College and Yale Divinity School, was a student teacher of piano at the Music School with nine pupils per week during her last year of high school. Other student teachers during that period included Florence Salvo, Ellen Giovinile, Michael DeRosa, Andrew Acquarulo, William Gromko, Florence O'Brien and Rose Lucibelli. The last was the only voice teacher at the School for nearly five years and continued her teaching there from 1939 until 1947.

Marilyn Blynder, the third member of the trio, later played in the New Haven Symphony and then went to New York to study at the Manhattan Music School. The Blynder family were prominent in the life of Neighborhood Music School as letters from its various members in Miss Beecher's files show. Bernard Blynder, a favorite pupil, occupied a unique role; it was because of Bernard, who received nine dollars from his aunts and uncles for playing a solo in the Sprague Hall concert, that Miss Beecher finally had her picture taken for the School. Only against her principles and better judgement, she said, did she yield to Bernard's entreaties; the result is the so-called "Blynder" photograph now hanging in the school and used by the newspapers.

Another "Junior Trio" was formed in October of 1944. It was composed of Larry Midolo, pianist, Clara Lucibelli, sister of Rose, and Peter, cellist, and Alexander Ramadei, violinist, who attended the University of Connecticut, and served for four years with the US Air Force. At the 23rd Annual Concert in 1944 another family trio performed: the Gruneis Trio, composed of Claire, flutist, who later studied at Juilliard, Erna, violinist, who majored in music at Wagner College, and Gertrude, pianist. All three girls worked in the family Delicatessen, Emil's, on State Street to pay for their lessons. In 1946 at the Annual Concert a trio composed of Claire Gruneis, flute; Joseph Coppolo, violin; and Joseph Brown, piano, made its debut. Joseph Cappolo who also performed the Wieniawski Romance with the orchestra, came from Naugatuck where his

TOP LEFT: *Martha Bixler with Rocco Liscio and Karen Frankel.*
 TOP RIGHT: *Christmas party, taken in 1948.* CENTER: *waiting for lessons.* LOWER RIGHT: *Emily McCallip Adler, Director from 1947 to 1953.*





ROBERT W. BAISLEY
Present Director of Neighborhood Music School.

father, an employee of Peter Paul's Candy Factory, developed the recipe for the Cocoanut Bar. His father's benefactions to the School included the donation of a piano. Joseph later went to Manhattan Music School. His sister, Dora, was a piano student at the Music School.

Joseph Brown, at the time of the formation of this trio, was a returned World War II veteran. Now a professor in a college for negroes in Texas, Joseph Brown and his career will be more fully treated in Chapter 18.

Neighborhood Music School pupils played for a great number of organizations, many of which donated sums of money as tokens of appreciation. These were used for scholarships.

Many came from families on relief sent by welfare agencies. "The social workers who send them . . . hope that lessons may be continued, for they find the influence of music a great help in family readjustment, and the pupils coming here from their problem homes find release from over-wrought nerves. . . . They come to the School loving music and hungry for it. The growth of this form of social service in our school means much."⁷

CHAPTER SEVENTEEN

THE MERGER OF FARNAM AND NEIGHBORHOOD HOUSES

IN 1884 in the Whitechapel district of London, England, Samuel A. Barnett founded the world's first official settlement house, Toynbee Hall (see Chapter 12). In America, two years following, the Neighborhood Guild, later Union Settlement, was established in New York City, and in 1889 Jane Addams founded Hull House in Chicago. New Haven's first settlement was founded in 1900 on Franklin Street by The Rev. Alexander Fitzgerald Irvine, Pastor of the Second Congregational Church of Fair Haven, (now the Pilgrim Congregational Church). Named¹ after James Russell Lowell whose words, "not what we give but what we share" were used in its printed circular of 1902, Lowell House was the second settlement in Connecticut being preceded only by the Hartford Social Settlement (now Union) in 1895.

That the destinies of Neighborhood House and its Music School and of Lowell House should eventually come together seemed unlikely, but for three years, from 1942 to 1945, the two organizations actually were one. This story is interesting, not only because of a significant and related crisis in the Music School (see Chapter 19), but also because it recalls a narrative of philanthropy too little known to present-day New Haveners.

Inseparably associated in the founding of Lowell House in the year 1900 are two figures, the Rev. Mr. Irvine and Dr. Julia Teele². The latter may be considered the co-founder of the settlement. It all began in the spring of 1899 when the Rev. Mr. Irvine, under the auspices of the Young Peoples' Society of the Second Congregational Church of Fair Haven, started the "Floralia" or Flower Mission³. In his life story, called "From the Bottom Up" Mr. Irvine has this reference to the origin of his work: "The weekly children's meeting I called 'The Pleasant Hour'. . . . We called it a Flower House. An abandoned hotel two blocks south of Grand Avenue called the old Franklin House, was cleaned up. A few loads of sand dumped in the back yard as a sort of extemporized seashore where little children might play. We did some teaching and gave entertainments. Flowers

were solicited and distributed to the folks who had neither taste nor room for flowers. . . . The flower Mission developed into a social settlement. We called it Lowell House. . . . At first the church financed it. . . ." The similarity to the origin of Neighborhood House is strikingly continued in Dr. Teele's amusing remark⁴ in one of her reports, "We were informed that it would make Protestants out of them if they took baths in our tub."

The New Haven of 1900 was a city of 108,027 people, 30,800 of whom were foreign born. The neighborhood of Lowell House was one of poor houses with a "saloon on every corner" atmosphere on its main thoroughfare, Grand Avenue. The intense social and spiritual zeal of Mr. Irvine is revealed in a remarkable letter⁵ to Mr. Anson Phelps Stokes dated July 16, 1900:

"The Settlement seems to be approaching a crisis . . . things social grow slowly in New Haven. . . . The church of which I am pastor started it . . . but they seem unwilling to take the whole burden. The resident workers are very capable. . . . They have never asked for a cent of salary. When our well-to-do people of New Haven are at the shore—in Europe or wherever they go to escape the city—these women of God are struggling with His problems and doing His work. . . . Organized religion is having a good rest but the tenements are hot and foul and nasty and the children swarm like bees around the settlement to get flowers . . . to get cheer and comfort and sunshine—and all these noble women ask is that they be permitted to be Christ representatives where and when they are most needed. . . . I have given all that I have. . . ."

The answer to the Rev. Mr. Irvine's plea came through the good offices of Mr. Stokes himself who brought Prof. Henry W. Farnam and Mr. Irvine together on December 24, 1900, at the Pierpont-Stokes house, 73 Elm Street (now The Faculty Club). It was then that Prof. Farnam accepted the chairmanship of the Council of Lowell House. There were 30 non-resident workers⁶ and the first settlement was at 202 Franklin Street for a few months, then moved to 153 Franklin Street where it remained from 1901 to 1906.

Other similarities to Neighborhood House are worthy of note: Both Dr. Teele and Miss Beecher visited Italy with the result that relations with the Italian families of the neighborhood were closer. Mrs. Porter's Mothers Club, like Dr. Ford's at Neighborhood House, continued for many years as a strong influence in the community.

In 1906 Prof. Farnam offered to the Council of Lowell House the property at 196-198 Hamilton Street and \$23,000 for the erection of a new and much more adequate building where Ethel Evans served efficiently as headworker for many years. Prof. Farnam died in September of 1933, and at its October 5 meeting the Lowell House Council made the resolution that Lowell House "recognizes in the death of Prof. Henry W. Farnam the greatest loss that it has ever suffered. . . . As founder, . . . as giver of the building where its work is carried on, and as our president for many years, he was the institution's greatest benefactor and friend. . . ." In 1934, the year after Prof. Farnam's death, the Council voted to change the name from Lowell House Association to Farnam Community House and a bronze tablet⁷ was unveiled by Prof. Farnam's two grand-daughters, Elizabeth and Louise Harvey. Later Prof. Farnam's daughter, Mrs. Samuel Harvey, became president of Farnam-Neighborhood House which then included the Neighborhood Music School. In 1945 another tablet was erected in honor of Samuel A. York by his friends in the lobby of Farnam-Neighborhood House at 60 Beech Street. It reads:

In memory of

SAMUEL ALBERT YORK

1863-1931

President of Neighborhood House 1919-1931

One of many workers who created the

Neighborhood House Shop Fund expended

In remodeling this building.

Mr. Philip English served many years as President of Farnam Community House while his wife, Katharine Dana English, served as President of Neighborhood Music School for five crucial years (see Chapters 20 and 21).

In 1936 Dr. Alice Porter Ford of Neighborhood House wrote⁸ a "delightful chronicle of the origin and growth of Neighborhood House, now celebrating its 25th Anniversary as a settlement." In 1946 Farnam-Neighborhood House published "The Early History of Lowell House" by Anson Phelps Stokes. Its preface reads: "This sketch has been prepared as a small contribution to the list of the Social Settlements in America in connection with the celebration,

October 27, 1946, of the sixtieth anniversary of the founding of Neighborhood Guild . . . the first institution of its type in this country. . . .”

Thus it can be seen that the histories of New Haven's two earliest settlement houses have had many interesting points of contact and similarity. Even the idea of combining their services existed for many years, for it was officially mentioned⁹ in the minutes of Neighborhood House twenty-five years before the actual consummation in 1945. On June 4, 1919 “President York reported on the conference on May 14th at Prof. Farnam's house, with the idea of combining and directing from one source the work of the settlement activities of New Haven.” We read from Miss Beecher's report in September of 1939 that nine girls went to Farnam House Camp in Branford. The Camp, also a gift of Prof. Farnam, contained the Edwin P. Root Memorial House dedicated on August 3, 1939.

In 1942 Farnam Community House and Neighborhood House, including the Music School were precipitated into action by two crises: (1) the erection in 1940-1941 by the U.S. Housing Authority of the Federal Housing Project known as Farnam Courts, with accommodations for 310 tenants, and (2) the final deterioration of the property at 213 Wooster Street where Neighborhood House activities (aside from the Music School) had been confined since the demolition of 221 Wooster Street in 1934. The one event created an emergency for Farnam House and the other, although it had been more gradual, was no less inevitable for Neighborhood House. During the depression years the problem of sufficient funds had plagued both houses continuously and in March of 1940 Mr. Grave, President of Neighborhood House, began the implementation of a solution to this problem by introducing¹⁰ the “discussion of a new plan for Wards 10, 11, 12, looking forward toward some form of closer cooperation . . . through which each organization might serve the district more efficiently. At the suggestion of the Community Chest Budget Committee, informal talks have been held with some members of the Boards of each agency concerned. . . . A committee . . . was authorized to enter into . . . discussion with . . . representatives from Farnam House, Boys' Club and officers of the Community Chest, and Council of Social Agencies seeking to formulate a revised program.”

Into the midst of these involvements came the crisis which precipitated the emergency of 1941-1942. On November 8, 1940 “Mr.

Grave read a letter from Farnam House which stated that they would be forced by the New Haven Housing plans to move in the spring and were anxious to know if we would be interested in joining with them in a building enterprise that might benefit a larger community. . . .”

In a short time a joint committee of the two houses was formed to consider the proposal for a joint building. By December 6, two meetings had been held, this time to discuss the actual merger. From an undated report¹¹ entitled “Suggestions for a Staff and a Building for a Possible Consolidation of Farnam and Neighborhood Houses” one paragraph reads as follows: “No mention is made here of music rooms, but they should be kept in mind. However, if the Music School remains in the neighborhood, it could probably take care of those who are definitely interested in music. . . .”

It will be shown in a later chapter (19) that the advisory board of the Music School considered the time a most favorable one to achieve independence. Letters were received by the Neighborhood House Council from Dr. Stone and read at the January 10 meeting. But “the unanimous wish of the music school committee that the Music School should completely sever its connection with Neighborhood House” came at a most un-propitious moment.

A long report¹² of the Joint Committee, dated February 28, 1941, foreshadowed the outcome. This committee suggested that “the Farnam Community House and Neighborhood House amalgamate to form a single agency to be known as Farnam-Neighborhood House and that an effort be made to locate this new plant at a point approximately mid-way between their present locations. . . . It should be noted that in all of the above suggestions no mention has been made of the Neighborhood House Music School, for in spite of the excellence of its work and the very strong desire of the Joint Committee that this part of the Neighborhood House program continue, still, for a number of reasons, it is felt this type of institution could best be carried on, as at present, under a separate roof.”

On March 7, 1941, the Council of Neighborhood House Inc. accepted the report of the Joint Committee and unanimously approved the merger. Meanwhile, Farnam House was located in temporary quarters with office and club-room at 654 Grand Avenue.

The destinies of Farnam-Neighborhood House now changed rapidly. “In 1943 an act of the legislature was passed merging the work of Farnam Community House and that of Neighborhood

House on Wooster Street, near St. Paul's Church. The combined settlement became known as Farnam-Neighborhood House and centered its work in the old building on Wooster Street, which was repaired and improved. In 1944 Farnam-Neighborhood House moved to the old Methodist Church property on Beech Street, opposite State Street, near Hamilton, the building being rebuilt and enlarged to provide adequate quarters, including a good gymnasium."¹³ The Music School, still a department of Farnam-Neighborhood House, remained at 612 Chapel Street.

CHAPTER EIGHTEEN

WAR YEARS

ON DECEMBER 7, 1941, the normal life of normal people was suddenly transformed. For some it meant longer working hours in defense factories, for others, especially the young men, it meant a new kind of life. For some it meant the supreme sacrifice. It is to be regretted that no service records have been preserved at the Neighborhood Music School from the years of World War II and it must be understood, therefore, that the scattered tributes found here and there, the fragmentary records of a few individuals, and those cited in this chapter are to be treated as a symbolic tribute of appreciation to all at Neighborhood Music School who served their country. There were many faculty members as well as students who were sent to all corners of the earth, their sacrifices unacknowledged, their lives inexorably changed. By June of 1945 the service flag of Neighborhood Music School displayed, amongst its nearly fifty blue stars, one gold star—in memory of James Minahan, former first violinist in the Orchestra who had gone to the United States Navy Music School in Washington, D. C. and who lost his life “somewhere in the Pacific.”

One of the characteristic features of this war chapter in the history of Neighborhood Music School is, naturally, the integration of the art of music with the effort to build morale. Soldiers going forth, boys already overseas and sad relatives at home all needed the friendship of the Neighborhood Music School. One of these students far away from home wrote a line which became the motto for the School during these years. It was Joseph Forcinelli, writing from one of the battle fronts in November of 1942 who said “I find the majority of soldiers turning to music in their spare time. I miss my piano. In army life there is little time to go to it, but every chance I have I get there. I know the Music School is doing its job of making people happy. *We keep 'em flying; you keep 'em practicing.*”

During those years a newsletter, called “the Home Front Digest” was faithfully sent out by the Music School to all the service men who had been connected with the School. Here are some of the items from one issue, dated March 22, 1943:

Neighborhood House Music School stands as a clearing house for men in the service stationed here interested in Music. Many of these men have been given tickets to attend symphony and artist concerts. A welcome is given at the school to these men in the service, an occasional lesson free of charge, a practice period, or a friendly call. . . . John Di Leone, teacher of cello, member of New Haven Symphony Orchestra, now at Ft. McClennan, Ala., teaches bugle, plays in Orchestra and band. etc. . . . Otto Link, former pupil of this School, is now stationed in the desert in North Africa. He has trained a chorus of 18 men. They are singing masses and Gregorian chants, going to the two churches in the little desert town. Mrs. Dorothy Hedges Jones, former leader of the Neighborhood House Glee Club is doing interesting and intense work in churches in and about Birmingham, England."

At a board meeting¹ Dr. Stone read a very interesting letter from Bernard Blynder. From Okinawa he had written, "It is because of Neighborhood Music School that I can share my music with these lonely homesick buddies of mine, on this miserable island off the China coast. These men do not applaud, but the thanks you see in their eyes and faces makes one feel like a millionaire. God bless you all for your understanding in helping make kids like me do a better job for their country."

One of the outstanding negro students at the Music School was Joseph Brown whose mother and sister took care of Miss Beecher during the last years of her life. In the fall of 1938 Mrs. Brown brought her shy twelve-year old son to Miss Beecher for music lessons. By the fall of 1943 this hitherto timid child had become an outstanding pianist and one of the featured pupils of Miss Lillian Letsky. After spending many months working in a defense plant during his high school career, Joseph enlisted and in April of 1945 he sent an Easter gift of five dollars to the School—money earned by him from a program of Easter music at Fort Sill, Oklahoma. From a report of Miss Beecher in November, 1946, we read: "At Christmas he was given a Group of 20 men to train for Christmas caroling. On Christmas Eve with a portable organ on a truck they went through camps and outlying towns singing. . . . Joseph has a plan for the future, to work with his people in the south".²

After obtaining his bachelor's degree from the University of Connecticut, and his master's in clinical psychology from New York University, he became a teacher at Prairie View Agricultural and

Mechanical College, Prairie View, Texas. A quotation from one of his later letters³ to Miss Beecher will reveal his unique personality:

I'm everlastingly thankful that I have been endowed with a tough constitution. Without that I don't see how I could go on here at Prairie View attempting to overcome a lifetime of crippling mis-education in the training of Negro youth. It is a herculean task to motivate them for learning. . . .

The wife of the President Emeritus . . . invited me to give a talk on the sense of Schweitzer in the troubled world today for a reading group of faculty folk. . . . It gave me the opportunity to review the life work of one of the truly saintly people alive today. . . . I don't know how I shall ever be able to thank you enough for opening up a new chapter in my life when you directed my attention to his work by giving me the book.

But music was also needed after, as well as during the war. The ravages of war are both un-measurable and immeasurable and the post war let-down is afterwards often as debilitating as the ugly reality of war itself. Miss Beecher wrote⁴ in 1946, "It is interesting to note how many of our young men who have served in the war are turning to music . . . to help them in their readjustment to civilian life; those who studied an instrument before going into the service [are] eager to continue their studies, while others unfamiliar with the very rudiments of music are becoming students of a new movement called the Adult Beginner. We have several of them coming to us, and we are only too glad to help them in every way we can."

In connection with this chapter of the School's history during the war years, it is fitting to include a section on its teachers and secretaries. In the recording of the history of any educational institution, the accomplishments and attainments of its students are of paramount interest. One is too apt to forget however, those two indispensable groups whose contributions are taken for granted: the teachers and secretaries who are so rarely eulogized.

It would be impossible to record even the names of every one of the hundreds of fine teachers who have unselfishly given their services to the Music School, many without financial recompense, or adequate rewards. From the earliest years to the present time, the Yale School of Music has been the main source of supply. In the early chapters, the names of many Yale students have been mentioned, who began their teaching careers at Neighborhood Music School. As far back as 1925 records show that a vocal department was

a part of the School's curriculum. Even before that date Miss Mary Deming, was orchestra conductor and assistant director of the School and conducted the girls Singing Club. By 1926 Mrs. Schutz and Miss May McAviney had taken over the Singing Club which performed at the Christmas pageant at the Dante School on December 22, 1926. A more significant event in the annals of the Singing Club, and of the Neighborhood Music School itself, was the Christmas pageant of 1928 when, for the first time, Mrs. Dorothy Hedges Jones became affiliated with the School. The fortunate coincidence of Mrs. Jones' tenure at the Music School is also a result of the war; having experienced in England the despair of the post-war decadence [World War I] with its bread-lines, its penury, and its suffering, Mrs. Jones, as a last hope, came to America. In a letter⁵ from England to the author Mrs. Jones wrote,

My work at the Neighborhood School of Music commenced with the training of a choir to sing carols (back stage) for a Nativity Play. This proved to be a great success musically and the reactions of the members was encouraging. . . .

One Christmas time we boarded a truck and visited people who were confined to their homes (sometimes only one room) by sickness or old age. How they enjoyed carols sung by the fresh young voices. Also on several occasions we sang at St. Raphael's Hospital. . . .

Whenever I hear 'Silent Night' it reminds me of our visit from the School to the Hospital. On one occasion the Matron asked if we would sing in the children's ward; we consented; I asked one little boy what he would like us to sing; he said, "Show me the Way to Go Home!" (a song very popular at the time and we thought very appropriate) His father was out of work at the time so we brought the boy some ice-cream and promised to send him some toys. We left him looking, and I hope, feeling much better. . . ."

During her seven years of residence in the United States the vocal music at the School reached great heights and as one of her last accomplishments before returning to her native land Mrs. Jones staged a "Pageant of Music" at the Y.W.C.A. on March 12, 1935. Included on the program were two glee clubs, a chorus directed by Louise Wyman, the Telephone Glee Club, Instrumental and Vocal solos of all kinds as well as a string group consisting of Michael DeRosa, Anthony Montagna, and William Acquarulo.

Upon Mrs. Jones return to England, Mr. Frederick Welsh assumed the leadership of the Girls Singing Club as well as the posi-

tion of counselor for the Young Musicians Club. In 1937 Mrs. Mary Loveridge Robbins, long associated with the St. Ambrose Music Club, became director of these clubs until January 1939 when the work was taken over for a considerable number of years by Miss Belle Loper Slater. A well known piano teacher, Miss Slater brought to the School a background of considerable experience; she remained on the faculty for over a decade teaching piano as well as carrying on her duties with the Singing Club and the Young Musicians Club whose officers in 1939 were: Michael DeRosa, president; Andrew Acquarulo, vice-president; Aimee Wriggins, secretary; Michael Mattei, treasurer; William Gromko, historian. The officers of the Young Women's Glee Club at that time were: Rose Lucibelli, president; Eva Apuzzo, vice-president; Eda Martino, secretary; Helen Iannotti, treasurer; and Carmelina Velleca. The idea of the Young Musicians Club presumably grew out of a remedial class begun at the School in 1927. Mr. Trowbridge of St. Paul's Church sent, at that time, two young men from Yale who began with six pupils. At first the organization, comprised of teen-aged boys, met weekly or oftener to study and discuss the theoretical aspects of music. But the activities of the Young Musicians Club soon expanded to include the applied aspects of their art as well. The Club was first guided by Mr. Herman Beckert, violinist in the New Haven Symphony Orchestra and later proprietor of the Beckert and Perks Music Store. Mr. Beckert later became a teacher at the Willimantic State Teachers College and Music Supervisor in the town of Windham.

In 1934 a Juvenile Musicians Club was started with Mrs. Ralph Montgomery as counselor, and by 1935 twenty-four members were enrolled. In 1936 Miss Ruth Ferry, prominent musician and, at that time, president of the Plymouth Division of the National Federation of Music Clubs, became counselor for both the Juvenile and the Young Musicians Clubs.

It was during these years preceding World War II that three of the School's many proficient girl musicians, two of them singers, one a pianist, began their studies. Today all of them have become prominent in the musical life of New Haven. They were Rose Lucibelli, alto; Ellen Giovanile (Popolizio), pianist, and Mary Spinnato (Mazzacane), soprano, a pupil of Ruth Linsley Oliver; Mary took part in many school recitals and concerts and graduated from Yale School of Music majoring in voice. In 1946 she returned

to the School as teacher and Miss Beecher reported at that time that, "Mary has three Ukranian students in singing and a high school girl sent by the Crippled Children's Aid Society." Today she is a voice teacher in Hamden. Perhaps her finest achievements have been the numerous operatic roles she has performed with the Connecticut Experimental Theatre.

Ellen Giovinile (Popolizio), also a present-day resident of Hamden, is a cousin of the Lucibelli family. She is a graduate of the Yale School of Music majoring in piano. During her student days at Neighborhood Music School she often acted as accompanist, especially for her cousin Rose Lucibelli. In 1941 she played a movement from a Mozart Piano Concerto with the Orchestra at Sprague Hall and at the 25th Annual Concert in the same hall, she performed the Mendelssohn Concerto in the presence of Mme Samaroff-Stokowski who was the guest speaker on that occasion. In 1943 she received a scholarship from the Brahms Study Club and in 1944 the Kate Lee Lewis scholarship. It is interesting to note that Ellen, Rose and Mary each received in succession the Benjamin Jepson Memorial Scholarships during their first year at the Yale School of Music. In addition to Clara Lucibelli, who played cello, and Peter, who played violin, the member of the Lucibelli family most intimately associated with the Music School was the eldest daughter, Rose. She attended Yale Music School for three years as a pupil of Marshall Bartholomew, having studied with Frederick Welsh and Susan Hawley Davis of Bridgeport, who was Miss Beecher's own teacher. She later studied with Mme. Lisichkina of New York, Florence Benedict and Francesco Riggio. During her many years at the Music School, both as pupil and student teacher, she gradually assumed the role of virtual companion to Miss Beecher. She came to know, therefore, the inner affairs and the intimate life of the School. Today Miss Lucibelli is in the accounting department at the New Haven Clock Company. Her favorite hobby has been the Women's Choral Society of New Haven, and in addition to being one of its leading altos, she became its president and continued to help guide its destinies over the years. Rose's sister, Blanche Porto, a prominent concert singer in New Haven, has now joined the faculty of the Neighborhood Music School.

The list of piano teachers who have taught at the Neighborhood Music School is an extremely long one. In the first twenty years of the Schools' existence, however, the violin was, by far, the most

popular instrument, especially amongst the boys. In her report⁶ for April 1927 Miss Beecher gave the following figures:

Violin department: 48 boys and 3 girls.

Piano department: 34 girls and 3 boys.

These figures would sound unbelievable in the 1950's. Heading the list of the earliest piano teachers, in addition to Miss Beecher herself, was Rosalind Brown (Simonds) who, twenty-five years later in 1940, generously consented to have her name added to the staff. Another outstanding piano teacher was Emma Criscuolo (Gagliardi) who later studied in New York City. Through the influence of Miss Beecher she was able to go to the Yale School of Music where she won the Benjamin Jepson Memorial prize in 1926, as well as a prize in composition. She has given frequent recitals in New Haven and two of her many outstanding pupils at the Music School were Sylvia Ward and Ellen Giovinile. She also coached ensemble and conducted a weekly class in music appreciation at the School.

Estelle Crossman (Krosnick), now on the Advisory Board of the Music School, was an outstanding teacher at the Music School for several years. An excellent concert pianist, she played the Grieg Concerto at the Yale Commencement Concert, June 1, 1927 and the Saint-Saens C Minor Concerto in 1928. Another very successful teacher was Lillian Letsky (Silva) whose pupils included Joseph Brown (see above) and Anna Jessen, a former violin pupil of Katharine Grimes, who became an outstanding pianist.

Beatrice Barney (Kmetzo), whose father was for many years faithful custodian at Sprague Hall and invaluable helper to Miss Beecher at the Annual Concerts, taught piano as well as a morning rhythm class at the School. In 1939 Mrs. Wayne B. Denney taught these groups as well as piano. Yale School of Music graduates who taught during Mrs. Adler's regime and down to the present time were: Jacquelyn Anderson, Jane Ashlock (Harris), Martha Bixler, Robert Baisley, Pearl Josephson, Jane Clark, Elizabeth Cobb, Joy Crocker, Esther French, Barbara Iazard, Althea Hill (Cervený), Eleanor Keffer, Eleanor Lange, Woodruff Lockhausen, Fay Milba, Mary Munch, Nancy Phillips, Margaret Pollack, Harriet Serr, Cynthia Thomas (Stuck), Emeline Wentworth, Dorothy Whitaker, Elena Goldman, Martha Novak (Loeffler), Diana Okkalides, Frances Rosin, Beverly Schuler, and Janet Weeks (Roberts). Miss Helen

Shafranek has been teaching piano at the Neighborhood Music School since 1949. She was born in Silesia and had lessons when young from a student of Anton Bruckner. In Vienna she passed the state examination and received her diploma at the Academy of Music. In 1938 the political situation forced Miss Shafranek to leave Vienna. Subsequently she had the opportunity of studying in New York for several years with the noted piano authority, Mme I. Vengerova.

There were, likewise, many violin teachers, the first being Miss Susan Dyer, founder of the School and teacher of Mr. Andrew D'Amato. The latter's connection with the School was almost as long as Miss Beecher's, lasting over thirty years. Other notable musicians were Norma Symes Lewis (Mrs. Robert A. Delvey) who succeeded Miss Dyer as director of the School and Hildegarde Nash Donaldson, prominent New Haven violinist. Mabel Deegan, distinguished New Haven violinist and former concertmaster of the New Haven Symphony Orchestra taught many fine pupils at the School including Michael DeRosa and Mary Christina.

Of later years were Louis Zerbe, now head of the violin department at Montclair Teachers College in New Jersey and former member of the Indianapolis Symphony who succeeded Andrew D'Amato, Melba Sandberg, Paul Collins, later of the faculty of Oberlin Conservatory, Sam DiBonaventura, Michael Semanitzky, Ynez Lighthill, Carol Stein, Alfred Loeffler, and John Huwiler. Another outstanding violinist and teacher at the School was Leonard Felberg who is today a member of the famed Concertgebouw Orchestra of Amsterdam, Holland.

Outstanding cello teachers not already mentioned were Leo Troostwyk former first cellist of the New Haven Symphony Orchestra, Luigi Silva nationally famous cellist and teacher now on the faculty of the Yale School of Music, John DiLeone, Emmerich Markel (both cello and double bass), Kurt Glaubitz, Marie Huntley, Eckhart Richter now of the Boston Symphony, Barbara Stein and John Riley. The last, in addition to being the first cellist of the Bridgeport Symphony and formerly of the New Haven Symphony, is also a distinguished composer having won the \$500 Tamiement String Quartet prize in 1955. There have been many theory teachers beginning with Quincy Porter, Pulitzer Prize-winning composer, whose actual work at the Music School, however, consisted mainly of orchestra conducting in 1918-1919. In 1936 Romeo

Tata, who had played the Beethoven violin concerto with the New Haven Symphony Orchestra at a Yale Commencement Concert, taught classes in harmony, giving, according to Miss Beecher, a splendid foundation. Later Mr. Hindemith sent Robert Hickok to try out the distinguished composer's latest harmony book, on high school students. In 1944 Joseph Iadone, one of Hindemith's most distinguished pupils and renowned as a double-bassist and lutist, taught harmony at the Neighborhood Music School. Others during the last decade were Elizabeth Sizer, Mr. Brotman, Miss Hitchcock, Joseph Carlucci, Doris Champlin, Billy Layton, Robert MacKinnion, Ben Quashon, and Alfred Kuhn.

Brass teaching was first begun at the School in the fall of 1936 when George Heyer, former distinguished first trumpet of the New Haven Symphony Orchestra, Conductor of the Foot Guard Band and former member of Pryor's Band, taught the first trumpet pupil at the School, John McNiff. Other teachers of brass were Andrew Covino, and Rocky Turtoro (Turner), who replaced Mr. Covino when the latter entered the service. Robert Montesi formerly of the New Haven Symphony and now in New York, Joseph Andreucci, 1st trumpet of the New Haven Symphony, and Robert Cecil, first French Horn of the New Haven Symphony, and also Antonio Pepe, trombonist and baritonist, formerly teacher at Hamden High School.

An outstanding clarinet teacher was Otto Vogenitz, long-time member of the Symphony and of the Foot Guard Band. Others who followed him were: Bert Cass, for nearly 30 years first clarinet of the New Haven Symphony, Joseph Carlucci, Harry Benson, secretary of the American Federation of Musicians, Local 234, Robert Barker, Vincent Krulak, Harry Bartocetti, who became first oboe of the Symphony, and Raymond Vun Kannon. Flute teachers were Arthur Schwaner, first flute of the Symphony and formerly of Sousa's Band, Sylvia Houston, Mary Skelton and Michael Mennone.

There have been many unofficial secretaries of Neighborhood Music School over the years, particularly during the regime of Miss Beecher when the accounting and the reports, both financial and otherwise, were sometimes an enigma to her. Some of the official secretaries were hired by the Community Chest or by Neighborhood House more specifically as accountants or bookkeepers and usually for part-time work. Others, including Rose Lucibelli, Louise Stod-

dard, Michael De Rosa and Mrs. William Scranton (see Chapter 19) worked more on a volunteer, though still part-time, basis. Some of the earliest names are not in the records. We do have a very complete report by Miss Susan Dyer herself, however (see Chapter 6).

In 1935 "Mrs. Frederick Welsh, wife of the conductor of the Girls Singing Society, came to the School as secretary for four days per week, four hours per day to supplement Michael De Rosa".⁷ Perhaps the secretary who did the most for the School and who was in turn helped by the School, during her long term of efficient service was Mrs. Leona Schoenrock, secretary from 1939 to 1947, (see Chapter 9). Mrs. Schoenrock, from Meriden, Connecticut, was a well known teacher of piano in that city. Instead of going to Yale School of Music as she had originally planned, Mrs. Schoenrock went to business school instead where she won First Prize in typing. In July of 1938 Mrs. Schoenrock and her seven-year old daughter, Barbara, were sent to interview Miss Beecher in the light of the impending resignation of Mrs. Wriggins whose husband was about to obtain his degree at Yale Divinity School (see below). In January of 1939 Mrs. Schoenrock worked at the School mornings without pay to learn the bookkeeping system and in February began her eight-year term at Neighborhood Music School as accountant, bookkeeper, secretary, and housekeeper (all essential requirements in Miss Beecher's service).

Following Mrs. Schoenrock in August of 1947, Miss Louise Olmstead became the first secretary under Mrs. Adler. In September of 1948 Mrs. Nancy Rawson, who had had considerable experience in social work, took over the position. In September of 1949, one of the Music School's most devoted supporters, Miss Laura Woolsey, began her services as the School's secretary where she continues today (1956). In addition to her work as bookkeeper, secretary and accountant, Miss Woolsey is also a member of the cello section of the New Haven Symphony Orchestra.

Although a secretary of the School for only a little more than two years, September, 1936 to January, 1939, Mrs. Madeline Wriggins was one of the School's most competent workers. A person of unusual vitality, she accepted the position during the years that her husband was obtaining his degree at Yale Divinity School. From her letter⁸ of March 9, 1956 we quote:

. . . In the two and one-quarter years in which I kept books for the entire Neighborhood House Settlement as well as serving as Secretary of Neighborhood Music School, and to Miss Beecher, its Director, I never saw anyone turned away or discouraged because of race, creed, or color. Miss Beecher's lack of discrimination was reflected in the attitude of the entire staff and, in turn, was passed on to every pupil, so much so that when pupils and their relatives and friends gathered for a Recital or Christmas Party, they were one big, happy Family. Miss Beecher added each new pupil to her personal family, taking to her heart the problems and ambitions of each person. . . . The indomitable spirit of Jessie Clarke Beecher lives on in the lives of countless people. . . .

It was at the beginning of Mrs. Wriggins' term of office as secretary that Mrs. Rudolph Steinert resigned as President of the Advisory Board. First becoming Chairman in 1926, Mrs. Steinert had served for ten years, with the exception of 1929-1930 when Mrs. Otis Bunnell held an interim appointment. Assisted by Miss Loretta Verdi, Mrs. James Wheeler and others, Mrs. Steinert annually helped to organize and direct the exciting Christmas parties at the School, as well as the annual membership drive for funds. It was during her term of leadership in 1932 that the move from 221 Wooster Street to 612 Chapel Street was effected. Mrs. Steinert's death in January of 1956 made memorable her seventeen years of faithful service on the Board. Mr. Steinert, who died in March of 1953, was an original member of the first informal Music School Board organized by Miss Beecher in 1917, and his interest in the School extended over a period of thirty-six years.

CHAPTER NINETEEN

THE SECOND GOAL ACHIEVED

IT WAS Tuesday, February 27, 1945. Twenty-two members, an unusually large turnout of the Music School's Advisory Board, had assembled at 612 Chapel Street. It was with an air of tenseness and eager anticipation that at five o'clock each member listened to the president of the Board, Dr. Emerson Stone, as he made this momentous announcement: "As the Music School has been given independent status by the Community Chest, the minutes of the previous meeting, at which time the School was still affiliated with Farnam-Neighborhood House, will be omitted."¹ All the members who were present had striven in one measure or another to achieve the goal which was now attained.

As far back as 1927, minutes of the Neighborhood House Council meetings record that both Miss LeJeune, then resident head worker, and Miss Beecher chafed under the pressure of statistical detail: "The Chest wants statistics as to the number of children using the House, the amount of work done in all branches, the number of visits made, and in fact very detailed accounts of everything done. Miss LeJeune and Miss Beecher find this difficult to do accurately and at the same time keep all their other work going".² Each year brought new and more complex methods of keeping accounts. After the move to Chapel Street in 1932, difficulties in the keeping of financial records were increasingly apparent, and financial independence seemed easier than a dual system of bookkeeping. After Doctor Stone became chairman, he reported that a plan had been formed to use a "representative from each department for their own accounting work and that these figures be submitted periodically to a central clearing house which will be the firm of Baker and Goodyear, who will have the sole responsibility for the joint affairs of the two houses, particularly as they relate to the Community Chest but that *the two branches of the Neighborhood House will operate entirely independently of each other.*"³ [Italics added]

Some have been amazed and skeptically shocked over the years at the inadequacy of the past records and statistics. There is a simple answer: it had been a philosophy of first things first, and on this

basis the most important item of the program was the student. There was in fact no money to pay clerical help for the keeping of comprehensive records.⁴

To an over-burdened and under-staffed Music School the offer of the volunteer services of a competent person skilled in both accounting and bookkeeping would have given at this time cause for spontaneous rejoicing. Incredibly enough just such an unexpected offer was forthcoming, for in the fall of 1940 Mrs. William D. Scranton, now of Madison, who was to become a member of the Advisory Board from 1940 until 1955, gave her services "to put the financial affairs of the School back into shape". Originally from New York, Mrs. Scranton had been registrar of the Third Street Settlement Music School under David Mannes. Dr. Stone wrote at this time,⁵ "I approve Mrs. Scranton's stand that her activities be limited to the fiscal affairs. This alone is a large contribution from any volunteer worker, and this happy solution of such a long-standing, serious and expensive dilemma is all that any of us could ask or hope."⁶

The years during which most of these financial problems persisted were "depression years" and the Community Chest was continuously beset with unattained quotas and relentless efforts on all sides to curtail expenses and to give to the public an accurate and statistical account of all the spending of all of its numerous agencies. Within the framework of our history during these years, two events and two personalities were to be the deciding factors in the occurrences leading up to that momentous day of independence in February, 1945. The events were: (1) the merger of Farnam and Neighborhood Houses, actively begun in 1940 and officially accomplished in 1943, and (2) the impending sale of the Music School's building at 612 Chapel Street by the owner, Mr. Joseph Visconti, first proposed early in 1944 and consummated eighteen months later in July of 1945. The two figures whose actions were most significant during these years leading up to the Music School's independent status were: (1) Miss Jessie Beecher, whose impending retirement, first mentioned officially in the minutes of the meeting of March, 1944, actually took place in September of 1947 and (2) Dr. Emerson Stone, president of the Music School's Advisory Board from April 1937 until his resignation on April 9 of 1946, whose ten years as Board Chairman represents the longest uninterrupted term in that office of any president in the School's history.

Dr. Emerson Law Stone⁷ was born April 7, 1895, in Waterford, New York. He received his A.B. degree from Williams College in 1916 and his M.D. degree from Johns Hopkins in 1920. In 1930 he obtained a Bachelor of Music degree from Yale School of Music. During these years and in the 1930's and 1940's Dr. Stone became a very fine pianist, having performed the solo parts of several piano concertos in public with the New Haven Business and Professional Men's Orchestra of which he was both organizer and past president. Later he became a proficient amateur cellist. He also composed many works, some of which were published and publicly performed.

Dr. Stone came to the Yale Medical School in 1925 where he became associate professor specializing in obstetrics, and he had a wide private medical practice which began in 1927. He was appointed clinical professor at the Yale Medical School in 1944. His important book, "The New-Born Infant" was first published in 1929 and revised for the third time in 1945. It is significant of the life of the man to note that his death occurred WHILE ON DUTY at the New Haven Hospital on Saturday, January 10, 1953.

As the narrative of Dr. Stone's many acts on behalf of but one facet of his musical interests unfolds, i.e., Neighborhood Music School, it will seem almost incredible that one man could have written so many long and significant letters and attended so many long and often trying meetings. He was both representative of the Music School on the Neighborhood Council as well as its president. Perhaps one of the secrets of his many accomplishments may be found in a letter⁷ written on December 13, 1939.

"I believe that controversy in general should be very infrequent, and always with constructive aims; in any event, they are always regrettable and I cannot recall one in my life with satisfaction. I believe that no one was ever convinced by an argument since the world began; but rather that all progress comes out of quick and amicable compromises; I believe that responsible positions and decisions should be prosecuted with a maximum of logic and a minimum of sentiment; and a total absence of emotion and sentimentality." This seems to sum up the philosophy of the one who became "the right man at the right time" for Neighborhood Music School.

By January 12, 1941, it had become the unanimous wish of the Board of the Music School to become an independent organiza-

tion. At a meeting of the Neighborhood House Council in March 1941, it was recommended "that the Music School approach the Chest for the purpose of organizing itself as a separate agency since it seems . . . undesirable for the Music School to combine with . . . the combined Settlement houses. This recommendation was adopted with the understanding that whatever the ultimate status of the Music School, its services and facilities will be entirely at the disposal of the Settlement as they always have been⁸."

Following closely upon the vote of the Council, Dr. Stone brought the negotiations to a climax in a fully explanatory letter to the Community Chest, three excerpts from which follow⁹:

"I. The Music School has outgrown in enrollment, volume of work, and complexity of program, its original status as a department of the larger organization. . . .

II. It is generally felt that the time is appropriate for the establishment of a community music school for the underprivileged in the city, and our equipment, faculty, and program are ideally developed for this purpose. . . .

III. In contrast to the group activities of the settlement, the work is predominantly with the individual pupil, along with such group work as naturally grows out of the personalized program. . . ."

Unfortunately there is no record available of the Chest's reply to Dr. Stone's communication.

It was not until March of 1944, nearly three years later, that the matter of separation was to come up again, influenced this time by the two remaining important factors mentioned earlier in this chapter: the impending retirement of Miss Beecher and the impending sale of the school property at 612 Chapel Street. At the meeting of the Advisory Board of the Music School on March 21, 1944, Mrs. Samuel Harvey, daughter of Prof. Henry W. Farnam, first president of Board of Lowell House (in 1944, Farnam-Neighborhood House), spoke on the matter of independence. Mrs. Harvey, who was then President of the Board of Farnam-Neighborhood House, was also President of the New Haven Symphony Orchestra. Always a generous sponsor of the arts in New Haven, and by inheritance a person intensely interested in settlement work, Mrs. Harvey brought deep understanding to the problem now facing Neighborhood House Music School. In a letter written shortly after she spoke at the meeting, Mrs. Harvey wrote¹⁰: "Changes . . .

are being thought through and brought about as a result of group thinking, and only with the best interests of all concerned in mind. Only recently have I begun to appreciate the differences in thinking and objectives of some of the members of our two boards. During the period of the merger I always assumed we were uniting two 'settlements' with presumably the same objectives, although I was aware of the emphasis on art and music at Neighborhood House. Only recently have I realized that in the minds of some, Neighborhood House was an Art School and Music School . . . Thanks to the efforts of Miss Beecher and other factors, the Music School has developed effectively . . . Miss Beecher's devotion to the school and her financial contributions results in a situation which is quite unique. Under the circumstances I am sure that there has been no desire on the part of anyone to bring about an immediate change. It is only because of this feeling of apprehension and because of Miss Beecher's excusable concern for the future that the Music School situation comes into the picture at this time."

Following Mrs. Harvey's remarks, Miss Beecher read a statement¹¹ which revealed clearly to all present that she was planning for her retirement in the not too distant future.

Mrs. Edwin Borchard, Vice-President and for many years a faithful and hard-working member of the Music School's Advisory Board, moved "that a vote of confidence be given Miss Beecher. Expressing appreciation of the members of the Board for the work which she had done and their willingness to support her in every way possible in carrying out plans for the future." It was finally moved that the governing Board of Farnam-Neighborhood House be asked to clarify to this committee its plans for the future of the Music School and to suggest a way for Miss Beecher's successor.

By the May 16 meeting, Mrs. Frazier, successor to Miss Phinney, had reported on her visit, together with Mrs. Harvey and Miss Louise Hemingway, to several New York City music settlements. At the same time Dr. Stone mentioned the consideration of an evaluation of the work of the Music School, the first official announcement to the Board of the later so-called Adler Survey completed in 1947 under the auspices of the Council of Social Agencies.

In the fall of this same year, 1944, Dr. Stone resumed negotiations for separation in earnest with the calling of a conference in his office on October 11. The following met in joint session: from the Neighborhood House Council, Mrs. Frazier, Mr. Grumman, Mrs.

Spencer, Mr. Thalheimer; from the Advisory Board, Dr. Stone, Mr. Grimes, Mr. B. Smith, and Rev. Mr. Traub. This joint committee¹² found: "(a) No essential objection to the proposal (for separation); (b) that it possessed merit and potential benefit to all; (c) that a plan seeking its early accomplishment was desirable".

Affairs moved swiftly now; on October 23 the Advisory Board of the Music School officially met to give the proposal consideration. Dr. Stone recalled to the group that a similar plan had been tabled five years ago because of the merger of the two settlements which was then in progress. "A motion was made by Mr. Steinert and seconded by Mrs. Borchard that it was the sentiment of the body to seek the consent of Farnam-Neighborhood House to go before the Community Chest requesting independent status for the operation of the Music School".¹³ This motion was unanimously passed. A further indication of the rapidity with which these negotiations were conducted is shown in a letter¹⁹ from Dr. Stone to the Community Chest less than three weeks after the October 23 meeting:

My dear Mr. Woodcock:—

From time to time in recent years, the question of constituting the Music School, now a department of the Farnam-Neighborhood House, Inc. as a separate and independent agency has arisen. During this interval the move has been generally favored, but the time for pursuing it actively has not seemed wholly appropriate until recently.

The preliminary steps in this inquiry (1) a discussion of the whole question by a joint committee of the Farnam Neighborhood House and of the Music School; and (2) the consequent official actions of the two governing boards are recorded in the data attached.

The next and perhaps the only important further step in the proceedings is an inquiry to the Community Chest regarding their willingness to continue their sponsorship of the school under the arrangement proposed.

The committee for the Music School is prepared to meet with the officials of the Community Chest to supply any additional data desired, and at such a time as you might care to designate.

The committee hastens to submit this proposal, in the hope that if it is regarded favorably, the change-over might be accomplished prior to the approaching fiscal and calendar year. *The proposed plan would, of course, involve no unforeseeable alteration in the total commitment of the Community Chest to the Farnam-Neighborhood House, Inc. as now constituted.* (Italics added)

There is no further record of meetings from that October 23, 1944 date until the momentous gathering of February 27, 1945, but much work was done behind the scenes. Not only did Dr. Stone announce the achievement of long-sought independence; a new constitution with appropriate by-laws was also ready for the Board's approval at this same meeting. Upon Mr. Joseph T. Anquillare, a New Haven attorney, who had been an unselfish friend and loyal member of the Board, devolved the duty of drawing up the Articles of Incorporation and the By-Laws. Two months later, on April 24, a motion was passed authorizing the Finance Committee to reimburse Mr. Anquillare for the work done concerning the Incorporation of the Music School, but it is not unexpected to read from the minutes of October 9 that another motion was made thanking him for his kind donation to the School!

And now we arrive at the fourth and final episode in this two-year period which constitutes the Second Crisis in the Music School's eventful history: the sale of the property at 612 Chapel St. During the entire two-year period of negotiation for independence this fourth factor had become a growing threat. Time in its inexorable march forward left the Music School Board somewhat breathless, if not to say exhausted. It was not an intentional oversight but a natural procrastination that prompted the Board to avoid facing this seemingly insurmountable problem. It seemed incredible that another crisis should have to be faced. On June 4 of 1945 Miss Beecher reported to the Board that the Viscontis would delay the sale of 612 Chapel Street until after the final Annual Concert on June 26. The Advisory Board then voted to ask its Finance Committee (1) to determine the market value of the building, (2) to consult with the Community Chest, (3) to investigate means of financing the purchase and (4) to investigate possible alternatives to the purchase.

To get a more complete picture of what this involved, it is necessary to go back in our narrative. 612 Chapel St. was built in the 1860's and was henceforth known as the Frost property, one of the many aristocratic homes in the most fashionable location of its day. That area was bounded on the west by Olive and Union Streets, when the latter ran through to Chapel Street at which corner was located the Calvary Baptist Church. To the east were many homes on Wooster and the connecting Streets as well as the still attractive

Wooster Square dominated by the First Baptist Church, now St. Michael's, The Chapel Street Ecclesiastical Society, the Davenport Congregational Church and St. Louis' French Catholic Church prominent landmarks to the east. (see Chapter 3). A daughter of the builder and original owner of 612, Mrs. Archer Ives, née Pauline Frost, was for several years a member of the Music School Advisory Board, and according to her early recollections, her father had had installed at 612 Chapel Street one of the first telephones which constituted the first system in America. As a little child she sat on the knee of Alexander Graham Bell, who often visited her father, from whom Mr. Bell received some of the much-needed financial aid to develop his new "gadget". As for the house itself, the front room downstairs was used as a music room, and there were four cupids painted on the ceiling, one in each corner. The main room downstairs, as well as the two front rooms on the second floor, were mirrored. The panels for these still remain. It was also one of the first New Haven homes to be wired for electricity.¹⁴

In 1933 during one of the leanest of the depression years, the property was sold to Joseph Visconti. This family played a significant role in the life of both Miss Beecher and the Music School during the depression and war years. During their entire stay together, both the Music School family and the Visconti family lived as most congenial neighbors. The Visconti fig-tree, for example, located in the back yard, played an unduly important role, being noted both in letters and photographs as well as in personal recollections of Miss Beecher and Mrs. Schoenrock. In November of 1942 we read that one of the Visconti sons, Salvatore, had been called into the Service and the third floor bedroom occupied by him and his brother Michael had become another studio and practice room. For the October 9 meeting of 1943 we read that "Mr. and Mrs. Visconti and a young Visconti cleaned the house before the meeting". It was due in great part to the Visconti loyalty that the property at 612 Chapel St. was not sold much sooner.

Shortly after the 24th Annual Concert in Sprague Hall on June 20, Miss Beecher consulted both Mr. Anquillare as well as Mr. Rosario Giaimo, who was the president of the Community Bank and Trust Co., a board member for several years and a loyal friend. Both men considered the property a good investment as did, likewise, Miss Beecher's cousin, Walter Hine, former First Selectman of Orange and annual contributor of a truck-load of greens to the

School at Christmas time. And so on July 2, 1945, Miss Beecher wrote as follows to one of her closest friends and one of the Music School's most loyal benefactors:¹⁵

"I cannot close the door to my big family of children, grandchildren and many seeking entrance here; and so, to the save the situation, I am buying the property myself."

On October 9, 1945 the Advisory Board minutes contained these words: "Motion made by Mr. Traub and seconded by Mr. Steinert, congratulating Miss Beecher on the very timely purchase of the property."

CHAPTER TWENTY

THE END OF AN ERA

THE meeting of the Music School Board on April 9, 1946 was not, of course, the First Annual Meeting as the Records¹ state. Only in so far as the Community Chest was concerned had a new social service organization come into being. The Music School had completed thirty years as a distinct, if not even autonomous, department of Neighborhood House. This first anniversary indicated only that it had completed its first year as a separate agency of the Chest. Its independence had been achieved after long and repeated endeavors, and closely following the crisis brought about by its change in status, the School had been saved by the timely action of Miss Beecher who made the purchase of the house in July of 1945.

But the April meeting was not insignificant. It marked the end of the ten-year term of office of its president, Dr. Stone, who had served long and faithfully. Miss Beecher paid tribute at the meeting to his untiring devotion to the School, and the entire Board gave him a standing vote of thanks and appreciation. The election of Mr. Daggett Lee to the presidency marked not only the end of an era, but the beginning of a short period containing two of the most crucial events in the history of the Music School. These two events were Miss Beecher's resignation and the Building Fund Drive.

Not until the close of the year did the Advisory Board of 1946 fully realize the task that was to confront it. At the November meeting Miss Beecher read this statement: ". . . I have done my part in something which is now completed. . . . The time is now here when the Advisory Board of the Neighborhood Music School, and music-minded people, must decide whether this school is to become established for the future, or whether its door is to be closed". A month later the full impact of the words "closing the doors" was realized when President Lee received a letter² from Milton P. Bradley, chairman of the Chest Budget Committee:

. . . It was reported to the Board that you may have a new financial situation next summer if and when Miss Beecher retires. We realize that she has carried on this work for a most nominal salary, and if the School is to continue, her replacement will pose a *problem of increased expense*. In view of this outlook the

Board has asked the Council of Social Agencies to appoint a committee *to investigate the qualifications of the Music School for future support by the Chest. . . .* (italics added)

The School, in the light of its newly won independence, must now justify its actual existence. If it were to continue, it would need an allotment perhaps three times greater than that received in 1946. The small financial outlay of its first thirty years was in sharply defined contrast to its great accomplishments. Miss Beecher's contribution, in point of service and in point of dollars and cents had been immeasurable.

On December 10, 1946, upon a motion by Mr. Steinert, the President of the Music School Board appointed a committee to work out the problem of the future of the School. Composed of Mr. Steinert, Mr. Lee, Mr. Ecklund, Mr. Bartholomew, Rev. Mr. Traub, Mrs. English, Mrs. Evans, Mrs. Reeves, Miss Jackson and Mrs. House, this committee held a luncheon meeting on Jan. 15, 1947. They voted³ to submit the following three propositions to the Advisory Board: "1) That we ask the Community Chest for permission to conduct a drive for the purchase of the building at 612 Chapel Street now owned by Miss Beecher, in order to make secure a permanent home for the Music School. . . . 2) That a committee be appointed to make plans for a drive for the necessary building and repair funds. 3) That a committee be appointed to arrange for a new director. Mr. Ecklund suggested that various documents relating to the School be assembled for the information and convenience of the Future Plans Committee".

On January 28, 1947, the first meeting of a very crucial year was held and a motion was passed that "Mrs. English be empowered to consult with the Council of Social Agencies in connection with a survey they expect to make of the Neighborhood Music School".⁴ As a result of this motion and of Mr. Ecklund's earlier recommendation, Mrs. English began work at once on a compilation of data, facts and figures concerning the School that was to constitute a virtual short history⁵ which was of invaluable help in the survey which was now under way. A survey was necessary to make a decision about the future of the Music School, and a plan would have to be made because Miss Beecher was resigning and would sell the building immediately. Mr. Grimes was elected chairman of a committee to choose a new director at the same meeting.

Early in 1947 Mrs. Adler, former director of the Cleveland Music School Settlement for twelve years, was engaged by the Council of Social Agencies to assist in making the study of the Neighborhood Music School, a procedure made possible by a grant from the New Haven Foundation. The working committee, appointed by the Council on December 12, 1946, consisted of the following people: Mrs. Lansing Lewis, chairman, Miss Grace Bosse, Mrs. Philip English, Mr. Willard Deveneau, Mr. William Guardenier, Mr. Isadore Wexler, and Mr. Frank Collver. The committee was asked whether the Music School should be continued. Mrs. Lewis' report, dated May 10, 1947, contained the following significant statement:⁶

The general plan was to review the structure of the organization and then to examine in some detail the need for the service, administrative practices, program and personnel. *Due to the inadequate records of the school through the 31 years of its existence, we have little statistical data to submit. Because the findings of the study revealed very limited data as to what the school has meant to the students and to the community, the committee decided that we needed to have more community opinion to substantiate our recommendations.* Therefore a letter went to 50 representative citizens for statements as to their knowledge of the Neighborhood Music School. The excellent response to this reaffirmed our convictions that the standards and quality of the school program were well known, *although the school can produce only scant figures to back up these convictions.* A copy of the letter and excerpts from the replies are appended to the report. (Italics added)

The survey, guided by Mrs. Adler, revealed to the general public and especially to the people of the Community Chest the significant role which the Neighborhood Music School should continue to play in the community. This revelation was made especially convincing by means of quotations from statements by physicians and psychiatrists. Here is one illustration:

There has been an increasing awareness of how this particular one of the arts may be of great importance in an all around development of personality, and particularly as an adjunct to treatment in certain emotional disturbances. A number of children referred to us are utilizing the musical opportunities offered through the School. An increased appreciation of music and where possible some training in the actual practice of one of its phases are of considerable help in many of these situations. Obviously, it is not necessary to expect that any great number of such individuals will become outstanding musicians in order

to appreciate the value of music to them as individuals . . . Such service as this, which would make available to more people who would otherwise have little or no contact with music, the help that music could give them, should be maintained by the community if at all possible.

Another letter stated:

There should be a place in New Haven where young people unable to pay the fees charged by private teachers can study music at the lesser fees.

Other valuable letters were received from Dr. Clement Fry, Judge Faulkner and Judge Hincks. Again the conviction of the great need for a settlement music school in New Haven was vindicated in the minds of more and more people.

The recommendations¹⁰ finally made by the 1947 Study Committee were objectively frank and business-like:

1) It is recommended that the organization had better be discontinued than continue under its present handicaps. (2) It is recommended that it be discontinued unless means can be found to carry out the recommendations in the body of this report (reorganization of the Board, its committees, etc.) (3) There is no doubt in the minds of those who have made a careful study of the subject that the School should go forward. In considering the community's obligations three phases appear important: the responsibility toward the cultural development of individuals and groups; the advantage to be taken from fostering the splendid tradition so firmly established; the cultivation of the inherent musical heritage of the large foreign population which New Haven has and which should be stimulated and not lost.

In addition, the report contained detailed recommendations for changes in the organization structure of the School:

Changes in organizational structure:

Smaller governing body and members more representative of community; different racial and religious groups; faculty and parents represented; addition of committees on volunteers and personnel.

Complete reorganization of administration:

Office staff; need for registrar, and part-time case worker; more adequate janitor service; records should be complete for attendance, lesson fees; need for careful bookkeeping; report of student progress sent home.

High standards of teaching:

Appoint heads of departments, supervision of teachers, and installment of courses of study; program, one class lesson per week, one practice recital monthly.

Referrals to and from other agencies to steer individuals needing special services.

Registration of more students under 18 years of age without neglecting adult students.

Use of entire building:

Building needs paint, better lighting, and small recital hall.

Build an alumni group.

The results to be expected from the Neighborhood Music School are:

to bring good music into many homes.

to offer recreational and educational opportunities to all races and creeds without discrimination.

to provide constructive leisure-time activities.

to contribute players for the New Haven Symphony Orchestra.

to create discriminating concert audiences.

to develop able teachers and performers.

to supplement the services of specialized community agencies through the known therapeutic value which music brings to many persons, particularly those with physical or emotional handicaps.

Never before in its thirty-year history had the Advisory Board held such frequent meetings, regular, informal and in committee, even throughout the summer months. Mrs. Evans' steering committee had been in action successfully and was able to supply Mr. Smith's Budget Committee with the necessary financial guarantees before its joint meeting with the subcommittee of the Chest. On June 2 the Budget Committee, composed of Mrs. English, Mr. Lee, Mr. Myers, and Mr. Smith presented the following (here condensed) report⁷ to the Chest: "Our primary concern, next to funds, . . . has been the choice of a new director. . . . Mrs. Lawrence Adler has been asked, unofficially, if she would come. . . . Miss Beecher says that September 1, 1947 is the latest date at which we can purchase 612 Chapel Street from her. . . ."

The budget committee of the School planned to take over the two mortgages on the property. As a capital fund drive could not be held until after the fall Chest campaign, several Advisory Board members kindly offered to lend the School money to pay Miss Beecher her cash equity in the property. Funds from the drive later in the winter were to pay back these loans. It was planned to put the new program into effect on September 1, with the result that additional operating funds were also needed for the balance of the calendar year. Upon Mrs. English's recommendation, the motion

was passed, on June 18, that the Board "approve Mrs. Adler's report as a goal toward which it will want to strive, and Mrs. English's report was accepted with appreciation of the many hours of time and effort on her part".⁸

However, time was running out and things looked blackest when, following the June 2 meeting, the Chest Committee decided to recommend that *No further allotment be granted the Music School after December 31, 1947.* (Italics added)

That the Neighborhood Music School was of significant importance and need to the community was reiterated in a long letter⁹ to the Board from Dean Simonds of the Yale School of Music. One idea from it stands out: "Neighborhood Music School has been the only local elementary music school which will prepare students for our entrance requirements; it is the only one which, if supported, is likely to do it in the future. It is possible, of course, for pupils to be prepared for entrance by private teachers; but there are things a school can do which private teachers cannot. The extremely valuable experience of playing in small groups, as well as in orchestra, has always been stressed at Neighborhood House. . . . It seems to me that a city of New Haven's importance is bound to support at least one elementary music school. We are fortunate in having right in our midst an excellent tradition so well established in the Neighborhood Music School".

And so, on June 12, the Music School's Budget Committee made one final plea to the Community Chest. A letter¹⁰ signed by the seven-member committee and addressed to Mr. Howard Krick, President, read, in part, as follows: "Planning and study committees as well as the Neighborhood Music Board have been working on this project for months. Plans are completely made to start at once to buy the property and reorganize the School and Board. . . ."

Meanwhile, on June 22, 1947, the last Annual Concert during Miss Beecher's long tenure was held in Sprague Hall. It was a fitting climax to her career and displayed a high quality in student performance. Of those on the program several continued their music study in other music schools. One of the students, Harry Bartocetti, has already returned (1955) to the Neighborhood Music School to teach after obtaining his Master of Music degree at Yale, and after becoming first oboe in the New Haven Symphony Orchestra; Paul Tucci also obtained his Master's degree at the Yale School of

Music and, in the process, became first bassoonist of this same orchestra. Both players are listed as clarinetists, however, on the 1947 program. A youthful pianist, Franklin Tibaldeo, who played Liszt's *Liebestraum* on the 1947 program, and who was a pupil of Miss Beecher, graduated from Yale Music School in June of 1956, a recipient of the Jepson Memorial Prize. Franklin's brother, Victor, runs the Victor Accordion School. Like the Midolos, the Tibaldeo family were bakers by trade until the father sold his bakery and retired in 1946. On the same program is the name of Marilyn Blynder, 'cellist and member of a family which was close to Miss Beecher; she attended Yale School of Music and later studied at the University of Miami. William Gromko went to Ohio State and later graduated from Juilliard in Violin. He later played in the Radio City Music Hall Orchestra. In the final 1947 Concert, he played the Handel Viola Concerto, accompanied on the piano by Ellen Giovinale who also graduated from Yale Music School and came back to the Neighborhood Music School to teach. Barbara Schoenrock, who played in both trio and solo numbers, graduated from Hartwick College, Oneonta, New York with a B.A. degree, and from Yale Divinity School with the degree of Master of Religious Education, and is now Director of Religious Education and supervisor of all youth work in a large church in Baltimore, Maryland. She began her teaching career at Neighborhood Music School. Louis Pontecorvo, who played trumpet, went to the Julius Hartt School of Music in Hartford, Connecticut.

A great deal of gratitude is due the Ways and Means Committee which was working feverishly that year to solicit financial backing. A letter,¹¹ sent out by this committee on June 25, reveals that there was still a ray of hope: "It is indicated that the Community Chest can continue to give us partial support for our operating expenses. We are appealing to other organizations for the rest of our yearly budgets. . . . May *your* gift express your belief in the need for a Music Settlement in New Haven!" Perhaps this committee, composed of Mrs. English, chairman, Mrs. Evans, Mrs. Reeves, Mr. Lee, Mr. Bulkeley Smith and Mr. Ecklund, secretary, could be considered "The Committee that saved the School" although, as a result of their faith, many other loyal friends were to rally to the cause. No better idea of the extent of their optimism could be given than to quote a sentence from Dr. Stone's letter¹² of June

30, 1947. It is quite likely that he expressed the sentiments of pessimism held, at that moment, by the majority of the people in any way connected with the Music School:

"I do not see how \$8,800 can be raised in this group short of a donation of \$500 each— (average). I believe you would secure more money if anything over \$100 was secured by the 3rd mortgage and its amortization definitely written into your operating budget."

By July 5, five days later, three significant developments had taken place. It was revealed¹³ that the Chest had given an extension of time to the Music School in order to seek partial support from other organizations. Second, Mr. Evarts, of the Chest, said that the Music School might receive its former grant plus, perhaps, the director's salary; third, that Mr. James Cooper, of the New Haven Foundation, had given some assurances of a possible grant.

Less than one week after that, on Friday, July 11 at 12:45, the Advisory Board met at the YWCA. Those present were: Mr. Lee, Mrs. Lewis, Mrs. Adler, Mrs. English, Mrs. Hooker, Mrs. Ives, Mrs. Scranton (who acted as secretary in the absence of Mrs. House), Mrs. Wheeler, Mr. Franz, Mr. Grimes, Mr. Smith, and the Rev. Mr. Traub. The two items of greatest importance were: (1) that the New Haven Foundation would meet on July 28 to consider the Music School's request: (2) A letter¹⁴ from Miss Beecher addressed to Mr. Lee and read by him as follows:

The time has come when the fulfillment of my many years as director of the Neighborhood Music School should be terminated, and its leadership transferred to a new director; therefore, I am submitting to you my resignation to take effect Sept. 8, 1947.

I wish to express to members of the Advisory Board my grateful appreciation for their continued loyalty; and to the Community Chest my thanks for their interest and understanding.

Jessie Clarke Beecher

There was no turning back now. On July 18 Mrs. English wrote¹⁵ to the New Haven Foundation giving a detailed report of the loans and contributions, the minimum budget, and even the mortgage and interest rates, and on August 18 a similar one¹⁶ was sent by Mr. Lee to Mr. Harold Woodcock, of the Community Chest in anticipation of their impending meeting. All possible steps had been taken. It was now a question of waiting patiently for the day of decision; it came on August 26, when the Advisory Board met at Hendrie Hall. "Mr. Ecklund reported¹⁷ from the

New Haven Foundation Distribution Committee that they will give us \$500 for the last four months of this year and \$3,500 for each of the next two years and again for 1950 'if by the end of 1949 the School will have reached sufficient stability to be able to secure necessary financing for the future after 1950 so as not to require any assistance from The New Haven Foundation'." Mr. Lee reported from Mr. Woodcock, of the Community Chest, that we were included in the 1948 budget for the sum of \$5,500 and that we had been granted \$685 for the last four months of this year. . . . The president or treasurer was authorized, on behalf of the School, to enter into a contract . . . with Miss Beecher to purchase the premises at 612 Chapel Street for the price of \$13,000 . . . Mr. Lee was asked to write Mrs. Adler and invite her to become our new Director.

On September 10 the new era began. Mr. Ecklund read to the group a copy of an agreement¹⁸ dated September 4, 1947, between Miss Beecher and the Neighborhood Music School, the terms were essentially the same as those on June 2 (see above). Mrs. Adler was present officially for the first time and was welcomed as the first new director of the Neighborhood Music School in almost thirty years.

Behind that issue of *Time*, called the Future, events were operating, shaping lines of destiny for a new era. The first event was the achievement of independence in 1945 and the last was the Building Fund Drive (January 24 to February 7, 1948) with the simultaneous election of Mrs. English to the Presidency of the Music School's Advisory Board. On January 27, 1948, under her leadership, the meaningfulness of the School's contribution to our democratic way of life was conveyed to those individuals in the community whose help would be most effective. As an integral and inherent part of the community, the Music School must continue in its role which recognized not only the significance of the art of music but the sacredness of the human being as an individual worth saving. As chairman of the Ways and Means Committee, whose duty was that of raising funds to pay off the loans, Mrs. English had recognized the meaning of the task which confronted the Advisory Board.

Although she had been an official member less than two years, Mrs. English had taught at the Music School as early as 1923. Her

first two pupils on the cello had been Frank D'Amato and Louis Midolo. Born in Long Island, New York, she came to New Haven in 1921 after graduating from Smith College, and she had studied cello for six years with Emmeran Stoeber.

Together with Mrs. Beauford Reeves, who had also taken an active part in the work of the School in recent years, Mrs. English gave, on January 16, 1948, the report which was to launch the drive for Capital Funds, and on January 27, in the midst of this drive, she was elected President of the Advisory Board. Others elected were: Mr. F. K. Franz, vice president; Mrs. F. E. House, Jr., recording secretary; and Mr. D. B. Myers, treasurer.

First mention of the date of the Building Fund Drive had been made the previous November subsequent to meetings with the Chest and the Chamber of Commerce. At that time the vital need for, and the continued existence of the School was shown, as well as its complete financial condition. The "Kick-Off" letter was sent out by President Lee on January 20 accompanied by a pamphlet with a picture of two violin students, Patricia Grimes and Catherine Olmstead, both pupils of Louis Zerbe, successor to Andrew D'Amato at the Music School. The headlines read:

"NEW HAVEN HAS A PROUD RECORD IN THE MUSIC WORLD. WHY? One of the reasons is because for thirty-four years, the Neighborhood Music School built character by bringing music into the lives of its young people."

The folder¹⁹ had been designed and written by Mrs. Richard Flint, and letters were to be sent to some 3,600 possible contributors. In addition to the co-chairmen, Mrs. Reeves and Mrs. English, a special lists and gifts committee was to be headed by Mrs. Lansing Lewis; printing and mailing was in charge of Mrs. Louis Hemingway.

At the same February 27 meeting, a small committee under Mrs. Evans met with Mr. Charles Lyman to draw up a new set of by-laws as recommended in the Adler Survey. As a result, on April 2, 1948, a new corporation came into existence. It consisted of a Board of Directors of eighteen members, an executive committee with power to act in place of the Board in emergencies, and a larger Advisory Council to meet less often, whose members could serve on committees and be called upon for special assistance.

Contributions from the Drive came in slowly as the weeks went by, and the total gradually increased during the next two or three

months. On February 27 an emergency follow-up appeal was sent out containing a copy of Mr. Simond's editorial from the *Journal-Courier* of January 30. This editorial read as follows:

A COMMUNITY ASSET

Down on Chapel Street below the railroad bridge stands a tall narrow house which at first sight looks like many another. But if you watch it, particularly after school hours, you will notice an unusual number of children and some grown people with instrument cases and music satchels, going in quickly and eagerly; they seem to be in much less of a hurry when they emerge an hour or so later.

This is the Neighborhood House Music School; it has been in existence over thirty years. Hundreds of New Haven children have passed through its doors; many of them received their first education in music there. Not a few of them have become leading professional musicians of the city, teachers, orchestral players. Some of them have gone on to obtain degrees in music at Yale University. Others have returned to teach in the same school which gave them their first start in music. Originally planned to serve the Italian colony in Wooster Street, the school now draws from all sections of the city, offering instructions to all at very nominal prices.

The existence of such an institution in New Haven is of incalculable value to the city, enriching the lives of its citizens as can be done only by the study of an art. No one can deny the immense value of music as an ennobling and stimulating influence. Here the foundations of music are taught to all who wish some experience of it; not merely to the talented, though there have been many discoveries of latent talent among its students; but to all who have the craving for beauty, such as music can satisfy. It has often been remarked that artists and musicians are conspicuously absent from our penal institutions. Even the humblest participation in an art, through the discipline involved, brings out the best in human nature. The particular cooperation required in forms of group activity such as playing in an orchestra or singing in chorus has always been stressed at the Neighborhood Music School.

At the present moment the School stands in need of funds. The modest sum of \$13,500 is sought to purchase the property for New Haven to show that it is ready to give our children something positive. No other school in the city does precisely this sort of work in bringing people of all classes together and setting before them a high ideal in opening before them vistas of beauty, which are in no sense illusory, but which make life richer, decidedly more worth while.

The Drive was finally concluded and at the April meeting²⁰ Mrs. Reeves, co-chairman of the drive, recommended that the Board pay off the loans of \$4,100 and the Visconti mortgage of \$2,500. In letters written by Mrs. English on April 12 to the people who had loaned the money for the third mortgage, it was stated that the drive "yielded just enough to repay our loans and pay off our second mortgage." There were also donations of approximately \$3,000 for much-needed repairs to the building. On January 25, 1949 Mrs. Reeves announced that \$9,717 had been received; these were the final totals from 269 donors, seventy-two of whom gave \$25 or more, and eighteen, \$100 or more. Although the goal of \$13,500 had been only three-quarters attained, Neighborhood Music School had been saved—at least for three more years.

CHAPTER TWENTY-ONE

A NEW ERA

MRS. ADLER had come to the School highly qualified to guide the settlement work in its manifold aspects. As a result of her work on the Survey of the Music School conducted by the Council of Social Agencies of the Community Chest, Emily McCallip Adler had become a favorite candidate with the Advisory Board to take Miss Beecher's place as director. She had had her early pianoforte training under a student of Liszt and had received more advanced study in Chicago in theory and pedagogy, also in Boston at the Faeltton School and in Paris with Harold Bauer where she played chamber music with the Chaigneau Trio. From 1914 to 1924 she was registrar at the Philadelphia Settlement Music School; from 1924 to 1933, student counselor at Curtis Institute; and from 1933 to 1945, director of the Cleveland Music School Settlement.

Mrs. Adler was appointed for a three-year term, beginning September 2, 1947, a period during which the Neighborhood Music School was to demonstrate itself as an integral part of the Chest family as well as of the community itself. The ultimate accomplishment would be the purchase of the house by the Board, and the acquisition of funds not only for its operation, but also for its perpetuation. During the months and years ahead Mrs. Adler would have the opportunity to put into practice¹ the recommendations of the survey which she had so ably guided:

The first change concerned the make-up of the Board. The governing body, or Board of Directors (as has been noted; see Chapter XX) was supplemented by an Advisory Council whose members were chosen to represent different races and religions. In addition, there were representatives from the New Haven Symphony Orchestra, the Faculty Group, and from the Parent-Adult Organization. Standing committees on Volunteers and Personnel Practices were also appointed.

In the area of admissions, students were accepted if they had sufficient ability to receive satisfaction from music and also if they were unable to afford individual instruction of equal quality from

a private teacher. When the student was under eighteen, an adult was required to furnish confidential information on family finances, which decided what lesson fee the student could afford to pay. In 1950 two-thirds of the students received part-scholarships. Students unable to pay a small fee performed some task in return for a lesson.

A class in musicianship helped prove the ability of each new student or, as sometimes proved the case, pointed the way to a different avocation. The student program included one lesson a week as well as frequent informal recitals to give practice in playing before an audience. Various group activities were offered such as a children's chorus, instruction in platform deportment and, for adults, evenings of "Listening to Records."

Among the unusual cases in the area of therapeutics were those discovered in response to a plea from the Psychiatric Clinic at the Institute of Human Relations. A volunteer teacher was sent to two young patients as part of their treatment over several months, and a third student needed lessons for which the teacher had to learn Braille from scores available in the New York Public Library.

The School was anxious to help train players of the unusual instruments for the New Haven Symphony Orchestra. Through Mr. Gordon Hoyt, Music Director, an oboe was lent by Hamden High School, which the student attended, while the Distribution Committee of the Pop Concerts of the Junior Chamber of Commerce provided a scholarship over several years. The student later entered the Yale School of Music and has been playing with the New Haven Symphony Orchestra for several years.

Beside the Psychiatric Clinic, there were referrals from other agencies; the Children's Center and Family Service sent children for lessons and Mrs. Adler reported "an ever increasing number of children being referred by State and County Divisions of Child Welfare". Among those assisting Mrs. Adler during this period, when more and more emphasis was being placed on knowing the pupils, their families and their problems, was Mrs. Ralph Howard, a board member and a former professional social worker. She visited the homes of many students and, as a result of these personal contacts, she was not only able to help Mrs. Adler in coordinating the services of the Music School, but was able to interpret the Music School to the Community. The families with special problems were referred to the agency best qualified to handle them.

The faculty for the School continued to be chosen, for the most part, from students at the Yale School of Music. It was a particularly favorable arrangement for they served as very good teachers for the School, and the Neighborhood Music School, on the other hand, was able to give them valuable teaching experience. The faculty organization through these years worked upon the preparation of curricula and courses of study for each branch of teaching as well as a system of examinations. At the end of a semester constructive reports were sent to the families of students.

The organized Parent-Adult groups kept the families informed about the programs and the training furnished by the School. The parents, in turn, made important suggestions for better relationship between the family and the School. They also acted as hostesses at Christmas parties and held Bake Sales to contribute toward the financing of the scholarship program.

In interpreting the Music School to the community, the new Volunteer Committee, headed by Mrs. Francis E. House, held teas to introduce new council members and prospective volunteers to the School. Later Mrs. Raynham Townshend performed a similar role with the many volunteers who worked on lists and addressing.

The Public Relations Committee, with Mr. Harold Weiner, chairman, and later, Mr. Charles O'Brien, produced annually a membership brochure and three newsletters. Pictures were taken by Mr. Burton Street, Mr. Gilbert Kenna and by the representatives of the Community Chest who also planned a newsletter about the School. Mr. Kenna arranged an exhibit of his School pictures which were shown for two weeks at the New Haven Public Library. He also made a tape recording so that the activities in the School could be broadcast by radio. Later the Community Chest (now the United Fund) arranged, during one campaign, for two pupils to make the School's first appearance on television. The School was even interpreted internationally when, on one occasion, five Japanese came, representing large youth groups in Japan. They were served green tea at the School and the program was translated through a pleasant California lad whose only failure occurred on the word "therapeutic" which proved even too much for his Japanese-American Dictionary.

During these first months many recommendations concerning the repairing of the School property were carried out, and the School building was finally restored to good condition. Mr. and Mrs. Carl

Roessler sent both paint and painter to freshen studio walls during several Christmas vacations. Mr. Bulkeley Smith attached storm windows and guided heating problems, while the New Haven Foundation and the Junior League Fund of the United Fund financed many of these major repairs.

A final recommendation of Mrs. Adler's Survey was to organize an Alumni Association. In 1952 Mrs. Adler reported that "Efforts have been made toward organizing an Alumni Association but not much headway has been made." Perhaps this History of the Neighborhood Music School will help provide a long list of potential members for such an association.

Those members of the Advisory Board of the Music School (to be known, technically, after April 2, 1948, as the Board of Directors and the Council) who assumed the burden of guiding the fortunes of the Neighborhood Music School through the difficult years from 1948 to 1953 must have obtained much happiness and well-deserved satisfaction from their efforts. No one could predict what the alternatives would be when the time came for the New Haven Foundation to withdraw its three-year temporary donation.

At the Annual Meeting on January 27, 1948, Mrs. Adler's report showed an enrollment of slightly less than one hundred students, with 61 listed on piano and five on strings (violin). By the April 20 meeting the enrollment had climbed to 150 pupils and an annual concert was to be given in a small hall, possibly the Columbus School. In May of 1948 some consideration was given to the transfer of the Music School from 612 Chapel Street to the City Mission Building on Orange Street. After study of the generous offer by the City Mission, it was found that the hours of our programs would conflict too much to make a union possible.

The loyalty of the faithful Board of Directors during these years will presently be gauged in this chapter. In the reports² of both Mrs. Theodore Evans of the Ways and Means Committee, and of Mrs. Beauford Reeves, who was co-chairman of the Capital Funds Drive and chairman of the Scholarship Committee for five years, the period is called "the five-year period." Beginning in January of 1948 and ending in January of 1953, this period coincided roughly with the term of office of Mrs. English, who was President from January, 1948, until January, 1953, President pro-tem until May of 1953, and of Mrs. Adler, who was Director from September

of 1947 until July of 1953. Although she had resigned in March of 1952, Mrs. Adler had consented at the request of the Board to remain in office until July of 1953.

Through the influence of the Rev. Warren Traub, the largest single scholarship contribution ever made to Neighborhood Music School was officially presented to Mrs. Adler and Mr. Myers on May 19, 1949. This was the gift of the New Haven Lion's Club. In her "five-year report" on scholarships, Mrs. Reeves listed scholarship gifts which had more than tripled since the year 1946. In addition to a large number of individual gifts, her report³ gives some of the organizations which had made scholarship contributions during the five-year period up to January, 1953:

St. Ambrose Club, Brahms Music Study Club, Saulsbury Choir, Rock Hontas Chorus of Elks, Women's Choral Society, Junior Chamber of Commerce, Kiwanis Club, Lions Club, N. H. Wives of Rotarians, W. H. Wives of Rotarians, Button Club of W. H., Civitan Auxiliary, Elm City Sunshine Association, Eve Lear Chapter, D. A. R., New Haven Woman's Club, Polish League and the West End Club.

However, many members could foresee the need for future planning when the temporary annual subsidy of \$3500 of the New Haven Foundation was withdrawn. Although the \$7500 figure of the Chest (United Fund) for 1952 was the highest ever allotted, and although it was more than twice that of 1946, it was still less than one-half of the School's total budget. Therefore, in June of 1949 plans were laid by Mrs. Evans' committee to extend the search for funds to a nation-wide basis. No one felt that the New Haven friends of Neighborhood Music School could again be approached less than two years after the Building Fund Drive had ended. Mrs. J. Herbert Hunter, formerly of Malley's, volunteered to write and edit a folder to tell the New Haven public what the School was attempting to do as well as to inform foundations elsewhere. Looking ahead for a moment to the month of January, 1950, we read that 4,000 of these folders were sent out with the Community Chest publication, "Hi-Lites", while the remainder were later mailed to over 400 foundations through the country.

As we review the work of this committee extending from 1949 to 1952, we realize that it was little short of amazing, insofar as outlay of time and effort were concerned. By the fall of 1949 plans had been put into action, and on September 23 Mrs. Evans, Mrs.

English and Mrs. Adler went to New York where they interviewed Mr. Everett Lloyd, public relations head for Dwight D. Eisenhower who was then President of Columbia University. At the Central Hanover Bank and Trust Company they had access to the lists of foundations in that institution's Philanthropic Library. Meanwhile, Mr. John Ecklund, acting as attorney for the School, gave his services in an effort to appeal for tax abatement. Begun sometime before November 15, 1949, when he reported that his request had been turned down, his efforts were continued with further steps until on April 18 he revealed⁴ that Mr. Resnick, corporation counsel for the City of New Haven, "considered our program would make us tax exempt if an amendment to our Articles could be made." As a result, at the May 16 meeting an amendment to Article V was passed which began, "Said corporation is not organized for the pecuniary profit of its members," etc. etc. However, Mr. Ecklund's problems had just begun. In keeping with the new by-laws, as ordered by the City, Neighborhood Music School could not be tax exempt so long as rent was received from tenants. Fortunately the dilemma was solved when a satisfactory home in the country was found for the tenants. But it was not until August 10, 1950 that advance word was passed along that the tax abatement had been made. "Official" announcement was not received until the meeting on October 30. The departure of the tenants meant that the entire second floor could be opened for the program of the Music School. This move made it possible for the School to follow another recommendation of the Study; that use be made of the entire building.

Other methods to raise money had included a benefit recital by Bruce Simonds at the home of Mrs. Harold Belshaw on June 1, 1949, and on October 5, 1950, Miss Sylvia Zaremba gave a benefit concert at the Lawn Club. In 1951 fund-raising for operation and scholarships continued in the form of a Violin and Piano recital of Mozart Sonatas by Mrs. Quincy Porter and Mrs. C. Beecher Hogan at the latter's home in Woodbridge. At this occasion Mrs. Hogan played on a copy of Mozart's piano. Through the good offices of Mr. Steinert, Mr. Louis Weinstein came to the School and made a re-study of the bookkeeping system and, as a result, devised a new process whereby time and effort could be saved in the making out of the monthly reports to the Chest.

Registration in the School had increased rapidly until May of 1950 when nearly 200 students were enrolled. During that year five

of the School's faculty gave degree recitals at Yale: Kurt Glaubitz, 'cello; Vincent Krulak, clarinet; Michael Semanitzky, violin; Mrs. Richard Crocker, piano, and Warren Stannard, oboe. On June 12, at the home of Miss Loretta Verdi and Dr. Verdi, a student recital was given featuring another of the School's active trios composed of Caroline Grimes, flute; Patricia Grimes, violin; and Larry Midolo, piano. The occasion was the 25th year, also, of Miss Verdi's very deep interest in the destinies of the Music School. The St. Ambrose Music Club also held a benefit recital for the Neighborhood Music School at which the performers were Mary Spinnato Mazzacane, former student and now a faculty member; Miss Rose Lucibelli, former student and teacher; and Larry Midolo, whose father had been an early student at the Music School. In June of 1950 a total of five student recitals were given.

During these events the New Haven Foundation had, in the meantime, fulfilled its original promise to lend support for three years. At the annual meeting on January 30, 1951 it was voted to use the Peck Fund and the receipts from our recitals to replace the New Haven Foundation grant for the year 1951. It was now imperative for Mrs. Evans' Ways and Means Committee to redouble its efforts in behalf of Neighborhood Music School on a nation-wide basis. Ironically enough, one of the persons recommended by the New York people to be consulted on endowments was a New Havener, Mr. Fred Harris of the Second National Bank of New Haven, formerly of the Hanover Bank of New York. One of his proposals was to send letters to interested friends with a table showing the small cost of gifts due to income tax reduction. In this connection he prepared various statements⁵ listing "the requirements respecting the executing of wills, and other instruments making gifts to the Neighborhood Music School, which should be followed." On May 6, 1950, four hundred appeals to the Foundation listed in the book, "American Foundations and Their Fields VI" by Raymond Rich were sent out. Others who were approached to write letters, were Mr. George Parmly Day, Mr. Marshall Bartholomew, and Mr. Bruce Simonds. Later in April and May of 1951, others who wrote were Dean DeVane, Dean Sinnott, and Mr. David Mannes of New York. By February of 1951 fifty replies from the original 400 letters of nearly a year ago had been received.

In the fall of 1951 a very favorable omen for the finances of the year 1952 could be found: the notification that the United Fund's

allotment for 1952 would be \$7750 in contrast to the \$4523 received in 1951 and \$4500 in 1950. This gain represented a virtual replacement of the New Haven Foundation's gift for each of the three previous years. Insofar as national foundations were concerned, no grants had been received.

The school year 1951-1952 opened with a larger enrollment and with brighter prospects for the future. Two items from the October Minutes are significant: Mr. Robert Baisley appeared on the board for the first time as a representative of the faculty, and Mrs. Adler announced that an informal faculty contract had been put into use and that Mr. Charles Lyman was working on a formal contract⁹ for the following year. At the Annual Meeting on January 29, 1952, two new members of the Board of Directors were elected: Mr. Baisley and Mrs. George Hamilton, the former to be appointed Director of the School in less than a year, and the latter to become President in exactly two years. Mrs. Reeves was still efficiently guiding the work of the Scholarship Committee which had sent out letters in December to 134 organizations asking for scholarship donations. Since the Peck Fund endowment had now been used up, three main sources of income, outside of the United Fund and Student Fees, remained: the Scholarship drive, the Annual Membership Drive, and an annual fund-raising concert.

In February of 1952 the National Guild of Community Music Schools held its three-day annual conference in New Haven with the Neighborhood Music School as the host. Fifty delegates were present from six settlement music schools. Yale gave the use of Sprague Hall, and Mrs. Basil Henning entertained them at Saybrook College. The meetings were so stimulating that the teachers of string instruments returned to hold a regional conference here in May. The National Guild represented sixteen settlement music schools with over 10,000 pupils.

At the February meeting of the Neighborhood Music School Board a significant report was made by Mrs. English regarding the recommendations of the Council of Social Agencies study committee on the "Self-study of the School".

Begun in 1950, the health and welfare Self Study project was under the chairmanship of Mr. Max Livingston of the Council of Social Agencies. Its objectives were to delineate clearly the responsibilities between public and private agencies, to determine if the objective of the Community Chest (United Fund) was too high

and to evaluate the whole situation in the area, as regards public and welfare work. The Neighborhood Music School cooperated wholeheartedly and through the efforts of Mrs. English as President of the Board of Directors of the Music School, and through the additional studies and research made by Mrs. Adler, an extensive report was presented to the Council of Social Agencies and brought back to the Board of the Music School for consideration. Mr. Harry Serotkin of Pittsburg, Pennsylvania, who was Secretary of the Health and Welfare Federation of Allegheny County, was engaged as chief consultant. Aspects considered for study included staff responsibilities, alumni organizations, operating costs, approaching National Foundations, standards of teaching, registration requirements, unit cost standards, and many other factors. This study revealed, for example, that for 1949 the average cost per student at the Neighborhood Music School was \$76.58 and that the average cost for nine other similar settlement music schools was \$79.48. Also, in a memorandum to Mr. Serotkin, Mrs. Adler clearly outlined the fundamental philosophy, not only of the Neighborhood Music School of New Haven, but of all settlement music schools: "Recognizing the value of music as a social and therapeutic force as well as a cultural and educational asset, these schools have been organized with a twofold purpose: (a) to provide the best music training for children, youth, and of adults of limited means; (b) to maintain a house where, in addition to studying music individually and in groups, there is the opportunity of listening to good music, of practicing, enjoying a leisure-time activity, or even having the loan of an instrument when needed. As compared with recreation on the playground or club room, recreation in this type of music school fulfills a much more lasting function than just the period of the lesson hour: the daily practice period, the influence of music in the home, the creative effort, the preventive aspect, the social benefits, and the therapeutic value."⁷

The five recommendations of the Self Study Committee of the Council of Social Agencies were reported by Mrs. English to the Board of Neighborhood Music School, with the School's replies, as follows:

- 1) That the School change its name. This has been quite recently discussed by the Board and it is still felt that the word "Neighborhood" has too long and too favorably been associated with the School to be discarded. But we would welcome further suggestions.

2) That the School include constituents on the Board and Council. Our Parent-Adult groups have representation on the Board, as has the faculty. We ask further clarification of this request.

3) That we do more group work. Some group work is now being done with the children at the elementary level, but our attempts to carry on adult choral or instrumental groups have not been successful.

4) That we take music to other group work agencies. Our thoughts on possible future expansion had run rather to starting a branch to bring the work of the school closer to those served, but we shall be glad to explore the suggestion.

5) That our reports on student progress are not entirely satisfactory. Our teachers report twice each year covering lesson progress. We understand that this matter is of especial interest to one agency, and request an opportunity to go into this with case-working agencies."

On March 4, 1952 the Board of Directors was startled by the announcement that Mrs. Adler had resigned. After considerable discussion it was voted to ask her to continue for one year more and to appoint Mr. Robert Baisley as assistant to the director to teach four full days at the School. The School had been continuing its growth, and Mrs. Adler's health had become a question of importance. The registration for April had reached 247. In May an anonymous gift of \$500 toward amortization of the mortgage was received, as well as a gift from Mrs. Angell to finance the summer school program. Further, a grant from the New Haven Foundation was made for a new boiler for which the Junior League Emergency Fund also made a gift. It was announced that thirteen applications to teach at Neighborhood Music School had been received, and were being considered by a faculty committee. Growth was steady and healthy. In view of Mrs. Adler's resignation which had been submitted eight months previously the Board felt it must now act, and on December 9, 1952, Mr. Baisley was appointed director to succeed Mrs. Adler as of July 1, 1953. He had first begun teaching at the School in the fall of 1950, a little more than two years before his appointment as director.

The Annual Meeting on January 27, 1953 was in the nature of an anniversary for it marked the end of an epoch in the School's history, and five-year reports seemed to be the rule. Neighborhood Music School had completed five years of a new era since the resignation of Miss Beecher, with a new school director, a new Board

President, many new advisory council members, and an almost entirely new faculty. In the year just ended, students were coming from a total of fifty-six different public and parochial schools instead of from the Wooster Square area alone. The parents of these students represented seventy different trades and professions, and twenty-seven student and faculty recitals had been given. Subjects taught included piano, voice, flute, clarinet, trumpet, violin, cello, double-bass, theory and musicianship.

In May of 1953 Mrs. Orlando Pelliccia Jr. was elected President of the Board of Directors. She brought great activity and many volunteer workers to the School. For example, as operating income was low at that time, Miss Loretta Verdi made a contribution that the summer school program might continue. Mr. and Mrs. Crosby transformed the kitchen by painting the floor and decorating the walls. A county fair was held in the Columbus School yard in September of 1953 with Miss Duble and Miss Bird in charge. Booths and a rummage sale attracted the people of the neighborhood and in the evening a block dance was held on Greene Street. Mrs. Pelliccia later provided a record-player for the School and through David Dean Smith and other donors a high fidelity system was installed and were used at once in the new class on "How to Listen to Music".

But the problem of finances was only partially solved. Although, fortunately, the annual allotment of the United Fund was to remain around the \$7000 mark, twice the amount for the years 1945-1947, the School still needed an additional annual income of some \$4000. Taxes had been abated, and the building had been purchased with only a \$2150 mortgage remaining after most repairs and replacements had been met by special grants from the New Haven Foundation, the Junior League and the United Fund. As for operating income and scholarships, the School was still far short of its needs. Mrs. Evans, in the five-year report of the Ways and Means Committee, made this clear¹³. "As we look ahead, we view the School and its program with confidence. Nevertheless, we believe that financing our program will continue to be a recurring problem until either a greater share of the expenses can be born by the United Fund, or until the School is able to obtain some type of endowment fund. While repeated benefits help in publicity and morale building. . . . nevertheless the constant scramble for the

absolute necessities becomes wearing both on a loyal Board and an interested public.

"We hope that the time will come when we need no longer spend so much effort just to remain solvent. It would not take a very large endowment to allow the Board members to give a larger proportion of their time, effort and attention to the further development of the School, and to the carrying out of projects long [held] in abeyance, rather than to constant money raising."

It would be a grave omission not to record at this point the plethora of deaths which saddened the hearts of all members of Neighborhood Music School's Board and Council during the years from 1949 through 1953.

Mr. David Stanley Smith, former Dean of the Yale Music School, died December 17, 1949. His long interest, dating back thirty years, and his influence, affected profoundly the development of Neighborhood Music School. These details are recorded in Chapter IX.

On September 9, 1952 the Board paid tribute to the passing of Mr. Rosario Giaimo (who died on July 10) in the following resolution sent to Mrs. Giaimo: "In the passing of our Council member, Mr. Rosario Giaimo, the Neighborhood Music School has lost a long-time friend and neighbor. He faithfully attended meetings when he was able, and shared in the responsibilities of our program. We are grateful for his always kind friendship."

At the January 27, 1953 meeting, Mrs. Hemingway read the following resolution: "The members of the Board of Directors of the Neighborhood Music School wish to record with sorrow the recent loss of their former President, Dr. Emerson L. Stone.

"Dr. Stone for many years gave most generously of his valuable time in serving the interests of the School.

"His broad musical experience, his practical judgment and his deep conviction of the importance of the work were all at the service of the organization, giving inspiration and impetus to the efforts of those connected with the School.

"It was largely due to his wisdom and tact that the School was given permission by the Community Chest to operate as an independent agency, instead of being a department of the Settlement."

At the April 14 meeting, Mrs. Hemingway was called upon to read another resolution, this one on the death of one who had served on the Board for over 35 years, Mr. Rudolph Steinert:

“Resolved that the members of the Board of Directors of Neighborhood Music School record with regret the recent death of Mr. Rudolph Steinert. Before Miss Beecher became director, Mr. Steinert met with a small group who gave assistance to her efforts in behalf of the School. His interest and loyalty have never flagged from that time, and his contribution to the undertaking has been invaluable.”

And finally, to glance ahead a few months, in October of 1953 the Music School noted with sadness the passing of one of its very oldest supporters and members. Her name first occurs as a member of the Board of St. Paul's Neighborhood House in 1913. For forty years Mrs. James E. Wheeler had served Neighborhood House and Neighborhood Music School. Miss Beecher once said, “No one ever sacrificed of her time and energy as she did”. In her memory, Mrs. Morris Tyler gave a substantial donation to start a scholarship and the following resolution was read by Mrs. English, and was spread upon the minutes of the October 13, 1953 meeting:

“The Neighborhood Music School has suffered a sad loss in the passing of our beloved member, Mrs. James E. Wheeler. Mrs. Wheeler has served long on our Board of Directors at the School. Starting in the early days when the School was down on Wooster Street, Mrs. Wheeler's interpretation of the best in life was invaluable to the many foreign families in our neighborhood.

“For the past six years we have known her as our Hospitality Chairman. Before each meeting, her cup of tea warmed us to the business of the day. Even as she passed away, she was working hard for our Fair. In whatever she undertook, Mrs. Wheeler always gave most generously of herself and her friendship. We join with her family in sorrow and send these resolutions to them with our sympathy.”

CHAPTER TWENTY-TWO

HISTORY REPEATED

As this page is written Neighborhood Music School is enjoying the largest continued enrollment in its history—295 students.

This growth and achievement are remarkable following a war which inevitably brought not only physical destruction in its wake, but a threat to civilization itself, through the development of the atomic bomb and the de-humanizing of the individual.

The economic revolution which rolled forward with ever increasing momentum during those post-war years began to rob the worker of the joy of creative living. This new epoch, called the era of automation, not only showed signs of forgetting the worth and sacredness of the individual member of society, but it tended, in the words of Schweitzer, "to carry on a civilization which had no ethical principles behind it."

Having emerged, by the end of 1952, from the struggle for physical survival against the handicaps of physical existence, The Neighborhood Music School could devote itself more and more to the cultural and spiritual tasks which mounted in ever-increasing numbers. No greater challenge could confront an institution whose very existence was predicated upon the philosophy that art is a revelation of the human soul and not a by product of industrialization.

It requires more of an individual today to assert his individuality, to nurture and cultivate his creative nature. Our era plants road-blocks against the free expression of the arts.

After over forty years of patient struggling, not only to capture and preserve the musical and artistic heritage of the Old World for the Italy which had migrated to Wooster Street, but also to reveal, concomitantly, the democratic way of life, Neighborhood Music School is now confronted with the even more gigantic task of repeating the process for almost all of greater New Haven itself.

The underprivileged of today are not confined to one area bounded by streets and wards; they constitute the vast cross-section of populations ever increasing with a center somewhere near the twelve-year-old child, and with an extension on either side of some

five or six years. "Boom" times mean difficult times, spiritually and aesthetically speaking, and survival means self-salvation rather than bread and butter. When it becomes more and more difficult to become a personality, then civilization as a whole will tend to decay. The right to happiness is a responsibility which becomes hedonistic when untouched by the creative factor—the ultimate criterion for measuring human satisfaction. No art is quite like music in its embodiment of the re-creative element. Furthermore, even the less gifted men, if they happen to grow up among the masterpieces of architecture, sculpture, painting, music and literature, will imbibe a taste for beauty and decency; they will learn to discover what is perfect or what is deficient, and their feeling will gradually spread over their souls. "Beauty in art is indeed a natural introduction to beauty in life." The Neighborhood Music School's task will be repeated year after year and generation after generation. It is hard to imagine a greater responsibility; it contributes to one's peace of mind to know that the School is fulfilling that responsibility, not perfunctorily or mechanically, but in a manner and to a degree that is superior by all present-day standards of accomplishment. The large enrollment in the School is coupled with a basic philosophy of understanding, and an important factor which influences this philosophy is the attitude of the parent toward music. If music study is truly considered as a meaningful part of the "life" program, then the parent will enthusiastically support its pursuance. It is a well-known fact that parental attitude often conditions, not only the community's ultimate philosophy of education, but the satisfactory realization of the program itself. In 1955 there were, by actual count, over a dozen family groups participating in the musical studies offered by Neighborhood Music School. The Colwell family with four sisters and one brother have all studied at the School, and Catherine, who plays 'cello, has gone on to major in music at the Yale School of Music. The Coleman family, father, mother and son, were all studying at Neighborhood Music School, as well as the four members of the Steele family, Robert, Janet, Florence and Maria. In addition, there were the Mason sisters, Patricia and Marie, the Luongo brother and sister, Carl and Carol; the Lehr family, Joan, Louise and George, and the Rosin children, Norman and Frances. The latter, who is majoring in piano at Yale School of Music, acted as school secretary for the summer of 1956.

The Parents' Association climaxed a year of active volunteer work in 1955-1956 by completely refinishing an entire room from floor to ceiling. This room, next to the Beecher Memorial Room, will be used primarily as a play, game and waiting room. Through the efforts of the parents, the linoleum and paint were donated, and the purchase of the other materials was financed by one of the frequent paper collections carried out by the fathers. The latter did most of the painting while the mothers' group made the curtains. History repeats itself as families like the D'Amatos, the O'Briens and the Salvos have such worthy successors.

The indispensable income from the Scholarship Fund has also continued down through the years. Among those groups which have repeatedly donated funds the 1955 list is characteristic: Polish Junior League, East Haven Women's Club, West End Club, Kiwanis Club, New Haven Wives of Rotarians, Brahms Music Study Club, Women's Choral Society, New Haven Women's Club, and the Rotary Club. Along with these gifts have come periodic contributions, some anonymous, toward the amortization of the mortgage and to increase the Capital Fund. The annual Benefit Concert given on April 14, 1955 by Mr. and Mrs. Simonds as well as that given on December 12, 1955 by Mme. Herta Glaz, a member of the Metropolitan Opera Association and of the Neighborhood Music School's Board of Directors, both netted the School considerable and much-needed income.

In April of 1927 Miss Beecher reported an enrollment in the violin department of 48 boys and 3 girls, and in the piano department of 34 girls and 4 boys. By January 1, of 1948, following the alarming national trend, the enrollment was 61 on piano and 5 on violin, but by 1955 the cycle had completed itself, however, and the pendulum had begun to swing the other way. There were 27 violin students, 5 'cello students, and 181 piano students. It is believed that the high school concerts given by the New Haven Symphony have aroused considerable interest in strings. There is, likewise, a resumption of ensemble work, and in 1955 Mary and Ernest Neri, for example, a family piano and violin duo, performed in public on several occasions, and the June 1956 concert included a three-violin trio performance. Perhaps of outstanding interest is the list of former students of Neighborhood Music School who have continued their musical studies at schools of higher learning; all have been, are, or will be professional musicians:

Andrew Acquarulo, piano, Yale
 Harry Bartocetti, oboe, Yale
 Bernard Blynder, piano, Navy Music School
 Marilyn Blynder, 'cello, Yale & Miami
 Catherine Colwell, 'cello, Yale
 Joseph Coppolo, violin, Manhattan
 Andrew D'Amato, violin, Yale
 Ellen (Giovinile) Popolizio, piano, Yale
 Caroline Grimes, flute, Oberlin
 Patricia Grimes, violin, Oberlin
 William Gromko, violin, Juilliard
 Claire Gruneis, flute, Juilliard
 Erna Gruneis, violin, Wagner
 Joseph Iadone, double bass, Yale
 Rose Lucibelli, voice, Yale
 Louis Pontecorvo, trumpet, Julius Hartt
 Frances Rosin, piano, Yale
 Andrew Salvo, 'cello, Juilliard
 Barbara Schoenrock, piano, voice, Hartwick College
 Julia Shia, piano, Julius Hartt
 Mary (Spinnato) Mazzacane, voice, Yale
 Franklin Tibaldeo, piano, Yale
 Paul Tucci, bassoon, Yale
 William Ulrich, oboe, Yale
 Serafina Viagrande, violin, A Catholic College
 (Sister Maria Sartina)
 Stanley Volpe, piano, Yale
 Sylvia (Ward) Randall, piano, Juilliard
 John Zito, violin, Yale

The achievements of the Neighborhood Music School today show healthy growth and its unquestioned position as a very integral part of the United Fund family, as well as of the community itself. These attainments are the result of years of good leadership by the directors of the School, as well as the visions, convictions and accomplishments of the Officers, Board of Directors and Council members of Neighborhood Music School.

The present director Robert W. Baisley was born April 5, 1923 in New Haven. After graduating from West Haven High School in 1941, he entered the Yale School of Music where he completed one year of study before joining the United States Army in December of 1942. After receiving his discharge in 1944 he returned to Yale in the fall of 1945, receiving his degree of Mus.B. in 1949. Awarded the M.A. degree from Columbia in 1950, Mr. Baisley was soon after named chairman of the Music Department of Cherry Lawn School,

Darien, Connecticut, where he taught theory, piano and glee club. In that same year he came to Neighborhood Music School to teach one day per week. He was also a scholarship student at Norfolk Summer School of Yale University in 1946, and also at the Hartford School of Music during the summers of 1947 and 1948. From 1941 until the present time Mr. Baisley has appeared in numerous concerts along the East Coast both as soloist and accompanist. He was named assistant to the director, Mrs. Adler, in 1952, and took office as the School's director in July of 1953. He is also treasurer of the National Guild of Community Music Schools. The present prestige which the School has now acquired is firmly secured by a basic belief that music *as an art*, not as an auxiliary filler of empty moments of boredom, must occupy a democratic role—aiming to satisfy not only the function of a future and life-long creed and faith, but as an immediate and intensely necessary emotional companionship. If, at the same time, it is recognized that there are higher and lower levels of development, then the evolvement of the whole Neighborhood Music School program, its flexibility and adaptability to the demands of both changing students and changing times will progress under the reflexion of a genuine philosophy. No institution as unique as Neighborhood Music School can exist for long without recognizing the universal human principle that the inner creative urge is constantly uppermost in man's search for lasting happiness. This recognition inevitably becomes a philosophy of music education as well as a philosophy of life. Numbers alone, therefore, cannot be the only criterion of success, although Neighborhood Music School, by this measure too, stands high on the list. The Cleveland (Ohio) Music School Settlement, whose Board of Trustees completed a Capital Fund Drive in 1955 raising \$71,600 for a new building, offices and other improvements, enrolled 690 students in private instruction last year (1955). Neighborhood Music School of New Haven, in a city one-sixth as large, enrolled 295. With the opening of its new quarters the Cleveland School was also able to enroll 879 students for class instruction, with the addition of six string ensembles, eight nursery school sessions and eight modern dance classes meeting weekly.

The history of Neighborhood Music School reveals conclusively that the vision and accomplishments of its many Advisory Board members, as well as their generosity and unselfishness, ranks second only to the list of inspiring directors and teachers down through

the years. Dr. Emerson Stone, former President of the Board, wrote on December 13, 1939, a significantly prognostic letter concluding with these words: "I visualize this Board as an instrument for GETTING THINGS DONE, rather than one to assemble periodically to approve the deeds of someone else. There are tremendous potentialities among this very capable group which have not been tapped." No philanthropic group of people acted more diligently and more unselfishly to fulfill this prediction than did the Advisory Board of Neighborhood Music School during the crises extending from 1944 to 1953. Today's Board of Directors and Council members are continuing that tradition of loyal service and unselfish devotion. They have, both individually and collectively, contributed time and money with no thought of either reward or recompense. As of February 1956 the Officers of the Neighborhood Music School were:

President	Mrs. George H. Hamilton
Vice President	Mrs. Sumner McK. Crosby
Recording Secretary	Mrs. Ralph H. Howard
Corresponding Secretary	Mrs. Raynham Townshend, Jr.
Treasurer	Mrs. David L. Bacon

The Board of Directors consisted of:

Mr. Stuart H. Clement	Mrs. George H. Hamilton
Mr. Donald R. Currier	Mrs. Raynham Townshend, Jr.
Mrs. Edward L. Flahive	Mrs. Bigelow Wright
Mrs. Morris Y. Krosnick	Mrs. C. Beecher Hogan
Rev. Randolph Miller	Mrs. Ralph H. Howard
Mr. James L. Mitchell	Mr. Alvin H. Johnson
Mrs. David L. Bacon	Mrs. Quincy Porter
Mrs. Sumner McK. Crosby	Mr. Bulkeley Smith
Mrs. Philip H. English	Mrs. Alice I. Thornton

Faculty Representative — Mrs. Alfred T. Loeffler, Jr.

Parent Representative — Mrs. Herman Rosin

The Council Members consisted of:

Mrs. James R. Angell	Mr. Louis L. Hemingway, Jr.
Mr. Samuel R. Babbitt	Mrs. Aaron R. Hertz
Mrs. Howard Boatwright	Mrs. Frederick W. Hilles
Mr. Beekman C. Cannon	Mrs. Francis E. House, Jr.
Mrs. Joseph D. DiSesa	Mrs. J. Herbert Hunter
Mr. John E. Ecklund	Mr. Lionel S. Jackson
Mrs. John I. Ely	Dr. Robert H. Jordan
Mrs. Theodore S. Evans	Mrs. Nicholas Katzenbach
Mr. Clarence A. Grimes	Mr. Harold Kendrick
Mr. Fenno Heath	Mr. Elliott H. Kone
Mrs. Louis L. Hemingway	Mrs. Frank Kenna

Mr. Gilbert Kenna	Mrs. Frederick C. Redlich
Mrs. George A. Kubler	Mrs. Beauford H. Reeves
Mrs. Lansing Lewis	Mrs. Robert S. Reigeluth
Mr. Charles M. Lyman	Mr. and Mrs. Carl Roessler
Dean and Mrs. Luther M. Noss	Mr. Curtis N. Saulsbury
The Rev. Edwin B. O'Brien	Mr. Robert Savitt
Mr. Charles B. O'Brien	Mr. Bruce Simonds
Mr. David W. Oscarson	Mrs. C. E. Smith
Mr. G. Harold Welch, Jr.	

The Honorary Members consisted of:

Mrs. Emily McC. Adler	Mr. Hugo Kortchak
Mrs. Willard B. Soper	

What, in sum, is Neighborhood Music School's greatest long-term need today? It has, in most respects, attained the ideals of musical and ethical accomplishment for which it has long struggled and which is represented by its glorious tradition. Materially the School's great lack is a moderate-sized chamber music hall and a library. Today's most fundamental and significant weakness, however, is the lack of an endowment fund. The words of Mrs. Evans, in her report of January 27, 1953 (to be found at the close of chapter XXI) sound again and again the warning note so familiar to all private educational and philanthropic institutions, "The financing of our program will continue to be a recurring problem until either a greater share of the expense can be born by the United Fund or until the School is able to obtain some type of endowment." It is to be hoped that the publication and sale of *THEY WHO SPEAK IN MUSIC* will mark the beginning of such an endowment fund.

CHAPTER TWENTY-THREE

THE NEIGHBORHOOD MUSIC SCHOOL IN 1956

by Robert Baisley

THE need for the Neighborhood Music School cannot fail to impress the attentive reader of this book. Its value to the area and to the people it served during the early years of its existence cannot be measured. For many, in the days before child-labor laws and decent living conditions, it was the only source of hope. All of this has been amply covered in the preceding chapters. But what of today? Is it of vital importance to people now, as it was in the past; and if so, is it fulfilling its function? The aim of this chapter is to answer these questions.

In doing this, the object is not to delve deeply into the many social and economic changes that have taken place during the past twenty years in our country. The school, like everyone else, has had to face them and keep pace with them in order to survive. World War I, Depression, World War II, post-war prosperity, and the Korean conflict, have all had their influences. Today we are concerned with the results of these events, for they are the problems faced by the present day average worker, both the laborer and the white collar variety. The fact that in many instances wages have not kept up with the high cost of living has thrown him into a dilemma. The person in the low income bracket cannot give his family all that it needs and at the same time remain out of debt. If there is a siege of sickness or an accident, the problem increases. In addition, there are always the inevitable taxes to increase the burden.

These are the people whom the school is serving in 1956. One cannot say that the basic philosophy of providing instruction in music for those who otherwise could not afford it has changed. Rather it is the type of student who has changed. No longer is the school primarily concerned with the families of immigrants and artisans. Today it is the family of the office worker, the school teacher, and the unskilled laborer who are being served by the school. These are the people in the lower income brackets in 1956 and consequently in need of our services.

There has been some change in the needs for certain services offered by the school over the years. In the early days it was often necessary to provide more missionary work, partly due to the absence of child labor laws. As New Haven now offers a great deal more in the way of social service it is possible to refer children to other agencies, which were founded for that specific purpose.

This brings up important questions; What are the services offered? How are they financed and carried out? What are the entrance requirements?

The services of the school can be classified as follows:

1. Avocational and Recreational
2. Therapeutic
3. Vocational

Let us consider each of these fields separately. The first has to do with those people who want to study music for its cultural and educational values. It is for those who love music, want to know about it, to borrow a popular expression, for those who want to play for their own amusement, and to have a knowledge of the art for its social values. This group makes up the largest part of the enrollment. The second classification involves a small number of people, usually referred to the school by physicians, social workers, and hospitals. For the most part it deals with people with coordination difficulties; or those who are under an emotional strain of a type that music can help, for often music may rebuild a person's self-confidence. There are numerous instances of this and it is one of the most valuable services of the school and, perhaps naturally, the least publicized. The third category covers those who possess the natural ability and talent to become professional musicians, but lack the finances for study. The facilities are available at the school for them. There are many professional musicians in the country today, who received their basic training at the Neighborhood Music School. These are already referred to.

The expense involved in the operation of an enterprise such as this one is high. Teachers must be paid, a staff maintained, the building and equipment must be in good condition; all of these take a sizeable amount of money. There are four sources from which the school receives money. 1. The United Fund. 2. Membership Contributions. 3, Student Fees. 4, Scholarship Gifts. The United Fund supplies approximately one-half of the needed money. Student Fees make up less than one-quarter of the total. The

remainder must come from benefits, or from those people who contribute and become Members, and from individuals and organizations who contribute to the Scholarship Fund or establish name scholarships. Thus one can see that the school actually operates on public funds although it is a private enterprise. What money that comes from student fees is bound to be low, as those paying have little of it in the first place. The fees for lessons, which are extremely low, are based on family income, the number of children in a family, debts, and other pertinent information, and is determined by the Director. Thus every new student is granted a personal interview with the director at the time of his enrollment, during which other problems as well as finances are discussed and a program worked out that is best suited to the needs of the new applicant.

It would be well to consider at this point the internal structure of the school in order to ascertain how its philosophy is carried into actual practice. The school is governed by a Board of Directors, consisting of eighteen people, plus a Faculty and parent representative. This group is primarily concerned with the establishing, advising upon, and approving of, school policies and administration, and engaging executive personnel. To supplement this group, there is a Council, made up of interested local people who help the school in whatever way they can. Benefit concerts, Fund raising, and other projects are some of the items which concern them. The actual administration of the Board's directives, plus the responsibility of the teaching program lies with the Director. The Faculty is chosen by the Director with the approval of the Board. They must possess a degree in music, granted by a College or Conservatory recognized by the National Association of Schools of Music, or must be studying for a degree at one such school. All teachers are reimbursed for their services at a low rate. At one time teachers were required to donate free teaching time in addition to their salaried time. In a matter of dollars and cents, this often amounted to a sizeable sum. Recently this has been eliminated and teachers are now paid for all their scheduled teaching time. An inspiring sidelight to this is the fact that all teachers put in extra time and effort for which there is no "extra overtime" pay or other material reward, but merely the reward of watching a student develop. Teaching at the Neighborhood Music School involves more than just teaching as a vocation; it means a willingness to give of oneself constantly

for the betterment of society and a willingness to be forgotten while doing it.

It would be unfair not to point out the excellent cooperation shown the school by the School of Music of Yale University. Over the years, and at the present time, they have aided the school in obtaining teachers of excellent quality. Many of these teachers have been, or are, graduate students who have been able to earn enough at the Neighborhood Music School to enable them to continue their work at Yale. (In this, our school has been a help to Yale!). The Faculty and administration at Yale have always lent a helping hand in matters of advice, guidance, and in actual teaching. In addition, they have granted us permission to use Sprague Hall for benefit concerts to aid our work. In every way, the School of Music at Yale has been a constant source of aid and inspiration.

With such resources as have been mentioned, the school offers instruction in Piano, all String, Woodwind, Brass and Percussion Instruments, Voice, Musicianship and Theory. All instrumental lessons are given on an individual basis, while Musicianship and Theory are given in classes. In addition, students are given the experience of ensemble playing as they progress. Instruction is carefully supervised, and students are periodically examined. Those students who are capable are allowed to take part in recitals and concerts, given by students from time to time. Last year a total of 295 people received instruction at the school.

What has been written up to this point is merely an outline attempt to answer the questions raised at the beginning of this chapter. It is the firm belief of this writer that the school is fulfilling its obligations to the community. The need for the Neighborhood Music School is just as vital now as it was when it was founded. That the school is fulfilling this need is shown by the continued enrollment, the ever growing public support, by its National recognition, by the caliber of its students, and the help being given in therapeutic cases. Improvements can always be made and they are being made as quickly as possible. As long as there are people in the low income brackets who need and love music; as long as there are people who believe in and have faith in cultural values; the need for and the importance of the services given by the Neighborhood Music School will remain.

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2. *History of St. Paul's Parish, 1830-1930*, Frances Bishop Barney—Page 40.
3. Ibid, Pages 38, 39.
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CHAPTER IV — WOOSTER STREET, NEW HAVEN'S LOUISBURG SQUARE

1. St. Paul's RECORD, October, 1911.
2. *History of St. Paul's Parish*, Pages 40, 41.

CHAPTER V — REVEREND GEORGE L. PAINE

1. Mrs. Louis Hemingway, 151 Everit Street, New Haven, Conn.
2. Mrs. Leonard Horner, 870 Prospect Street, New Haven, Conn.
3. *Twenty-five Year History of Neighborhood House*, by Alice Porter Ford, M.D., 1911-1936.
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5. See Note No. 3.
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7. Ibid, January, 1914.
8. Ibid. Mrs. Hemingway says she never taught at the Music School.
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CHAPTER VI — SUSAN DYER—A VISIONARY

1. Annual Report of The Music School, May 15, 1935.
2. Matthew Covone, 90 Augur Street, Hamden, Conn.
3. Diary of Mrs. Hemingway.
4. Report written in longhand by Norma Symes Lewis; although there is no date, it seems obvious that it was written in the Fall of 1916 as a resume of the work of the School's first year.
5. Letter dictated by Miss Beecher to Mrs. Leona Schoenrock and dated August 6, 1955.
6. Actually it was five years later (96).
7. Most of the documents and information for this Chapter have been furnished by Miss Marion Rous, 58 Charles Street, New York City.

CHAPTER VII — UNCERTAIN INTERIM

1. Diary of Mrs. Hemingway.
2. St. Paul's RECORD, December, 1912.
3. See "THREE CENTURIES OF AMERICAN HYMNOLDY" by H. Foote, Harvard University Press, Page 213.
4. Page 22, "MUSIC SCHOOLS AND SETTLEMENT MUSIC DEPARTMENTS" by Janet Schenck.
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6. This and other quotations from the Minutes of St. Paul's Settlement and Neighborhood House are taken from the reports to be found at 60 Beech Street, Farnam-Neighborhood House.

CHAPTER VIII — A DEDICATED LIFE

1. Interviews with Miss Beecher.
2. Crusader in Crinoline by Forrest Wilson, Page 22.
3. Interviews with Miss Beecher.
4. Crusader in Crinoline, Page 151.
5. Ibid, Page 148.
6. This narrative is based upon interviews with Miss Beecher.
7. The opinions of this paragraph are based upon interviews with Rose Lucibelli.

CHAPTER IX — LUX ET VERITAS

1. Yale Memorabilia Room.
2. From conversations with Miss Beecher, Mr. Bartholomew and Miss O'Meara.
3. Paderewski's Memoirs as dictated to Mary Lawton, Page 260.
4. From interviews with Miss O'Meara and Mr. Bartholomew.
5. Unfortunately lost.
6. Miss Beecher recalls that on one occasion in the classroom a German girl threw her notebook at Professor Parker because of some sarcastic remark which he had made. Unfortunately, the missile hit the professor in the head, and the class waited breathlessly the outcome of the act. Mr. Parker in his most gentlemanly manner left the platform and walked to the girl's desk, at which time he bowed low and made a very flowery apology.
7. From conversations with Mr. Bartholomew.
8. Frank Bozyan, associate professor of organ and University Organist.
9. Letter in the possession of Miss Beecher.
10. About two-thirds completed at this meeting in June of 1955.
11. Personal possession of Miss Beecher.

CHAPTER X — THE OPEN DOOR—EARLY DAYS AND EARLY STRUGGLES

1. May 28, 1955.
2. Miss Beecher's report, October 29, 1941.
3. Diary of Mrs. Hemingway.
4. Annual Report, May 15, 1935.
5. Printed and available in the files of Miss Beecher's records.
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7. Matthew Covone, 90 Augur Street, Hamden, Conn.
8. Personal interview in 1955.
9. Personal letter from Miss Gambini to Miss Beecher.
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2. New Haven *Register* clipping from Scrapbook No. 1.
3. Ibid.
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2. Mrs. Gertrude Lanz Lindsey, 39 Fairfield Street, New Haven.
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6. Janet Schenck, "Music Schools and Settlement Music Department," Ibid.

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5. Annual Report, 1922-1923.
6. Scrapbook No. 2.
7. New Haven REGISTER, 1930.
8. Neighborhood House Council Minutes.

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4. See Note No. 2.
5. Ibid.
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7. "A Sound Investment" by Miss LeJeune. N. M. S. files.
8. See Note No. 3.
9. See Note No. 2.
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CHAPTER XVI — PLACES VISITED AND REVISITED

1. See files of N. M. S.
2. Interview on June 20, 1956.
3. Personal interviews.
4. January 22, 1955.
5. May 19, 1940.
6. Scrapbook No. 3, May 5, 1938.
7. Miss Beecher's report, September 27, 1939.

CHAPTER XVII — THE MERGER OF FARNAM AND NEIGHBORHOOD HOUSES

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2. Ibid, Page 10.
3. Ibid, Page 4.
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2. Ibid, 1927.
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APPENDICES

I. CHAIRMEN OF THE ADVISORY BOARD

1917-1919	Miss Jessie C. Beecher
1919-1925	Rev. George W. Barhydt
1925-1926	Mrs. Clarence Bolmer
1926-1929	Mrs. Rudolph Steinert
1929-1930	Mrs. Otis Bunnell
1930-1936	Mrs. Rudolph Steinert
1937-1946	Dr. Emerson Stone
1946-1947	Mr. Daggett Lee
1947-1953	Mrs. Philip English
1953-1954	Mrs. Orlando Pelliccia
1954-present	Mrs. George Hamilton

II. DIRECTORS OF THE SCHOOL

1915-1916	Susan Hart Dyer
1916-1917	Norma Symes Lewis
1917-1919	Sallie Briggs
1919-1947	Jessie Clarke Beecher
1947-1953	Emily McCallip Adler
1953-present	Robert Baisley

III. ORCHESTRA CONDUCTORS

1913-1914	Susan Dyer
1914-1915	Alice F. Moulthrop
1915-1916	Susan Dyer
1916-1917	Norma Lewis
1917-1918	Sallie Briggs
1918-1919	Quincy Porter
1919-1920	Arthur Kent
1920-1921	Claude Sammis, Edward Grossbein
1921-1922	Fay Bricken, Carl Bricken, Mary Deming
1921-1922	Frank Bozyan, W. Wellington Sloane,
1921-1922	Matthew Covone
1923-1924	Mary Deming, Alphonse Vestuti
1924-1931	Alphonse Vestuti
1931-1946	Andrew D'Amato

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No. 5, 1952-present, files of N. M. S.
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MUSIC SCHOOLS AND SETTLEMENT MUSIC DEPARTMENTS by Janet Schenck, Pub. by Nat'l Federation of Settlements, Boston, 1923.
MUSIC, YOUTH AND OPPORTUNITY by Janet Schenck, Ibid, 1926.
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V MISCELLANEOUS ITEMS

A DREAM COME TRUE by Naomi Chaffee, from Miss Beecher's files.
MESSAGE FROM DAME BARNETT, from Miss Beecher's files.
Impressions of the PARIS CONFERENCE by Mary K. Simkhovitch, from Miss Beecher's files.

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